IN THIS ISSUE: **THE SOCIAL PATTERN OF MUSIC.... By True Morris**

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NEW YORK, SATURDAY, MAY 26, 1934

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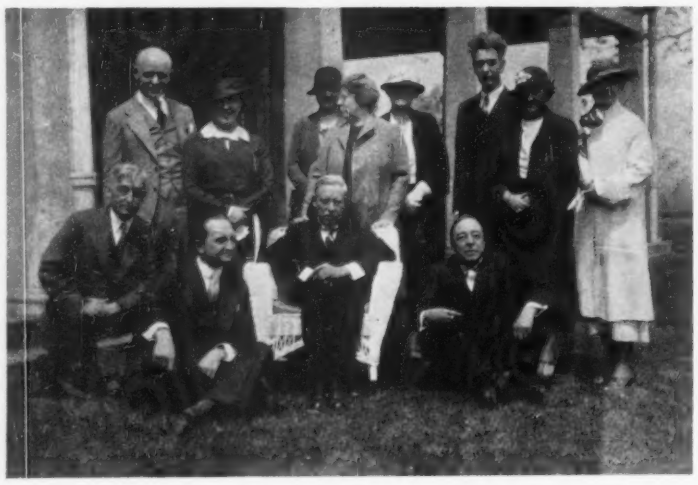


GROUP AT THE ANN ARBOR (MICH.) MAY FESTIVAL.
Seated: Charles A. Sink, president; Palmer Christian, Dr. Frederick Stock and Henry Voegeli; standing: Earl V. Moore, Mrs. Sink, Mrs. Moore, Mabel Ross Rhead, Mrs. Voegeli, Eric DeLamarter, Mrs. DeLamarter and Mrs. Christian.

GUILA BUSTABO
as the young Mozart at the Metropolitan Opera Ball, when she played the Kreisler arrangement of the Mozart rondino. She appeared as soloist with the Chicago Symphony Orchestra at the Ann Arbor (Mich.) May Festival on May 11, and at the Westchester Festival on May 18. (Photo by Franco Studio.)

VERA DE VILLIERS,
contralto, was soloist with the Vienna Philharmonic Orchestra (Bruno Walter, conductor) at Queen's Hall, London, on April 28. Mme. de Villiers gave a New York recital in Town Hall during the past winter.

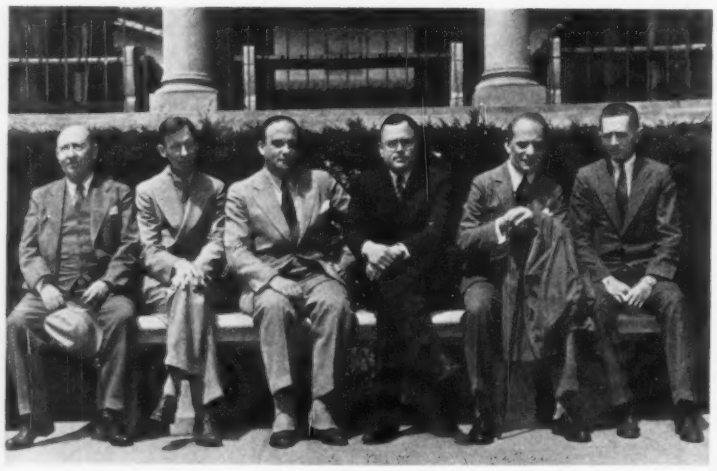
MARCELLA GEON,
director of the Marcella Geon Ensemble, heard in a spring concert at the Savoy Plaza Hotel, New York, on May 4.

MRS. THOMAS A. EDISON and YASHA DAVIDOFF,
Russian-American basso-contralto, at her Florida home, which Mr. Davidoff visited during a recent concert tour.

ANTONIO LORA'S
sonata for violin and piano was performed by Helen Berlin, violinist, and the composer at a concert given May 6 in Philadelphia by the Society for Contemporary Music. This work was composed five years ago and was first performed at Town Hall, New York, in 1930.

VIEW OF THE FONTAINEBLEAU SCHOOL OF MUSIC
for American students, Palace of Fontainebleau, France. This institution will enter its fourteenth year this summer. The session is from June 25 to September 25. The school is under the patronage of the French Government and offers comprehensive courses under eminent teachers.

HORACE BRITT,
cellist, is concluding an active season. In addition to fulfilling an extensive schedule with Barrère-Salzedo-Britt, he has made many solo appearances in New York City and elsewhere.



ALEXANDER MEROVITCH VISITS OCCIDENTAL UNIVERSITY,
Los Angeles. Left to right: J. G. Warren, a trustee of the university; Walter Hartley, head of the music department; Mr. Merovitch; Dr. Remsen Bird, president of Occidental University; Alfred Mirovitch, executive vice-president of the Musical Art Management Corporation for the Far East; and A. B. Young, a trustee of Occidental University. Mr. Young is the president of the Pasadena Music and Art Association. Alexander Merovitch is president of the Musical Art Management Corporation. The picture was taken during his recent visit to California.

SAIDA KNOX,
artist of Idelle Patterson, has been engaged as contralto soloist of St. Bartholomew's P. E. Church. Originally she was at the Dutch Reformed Church in Newark, N. J.

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Ann Arbor Holds Brilliant Forty-first May Festival

Six Concerts Presented to Well-filled Auditorium—Chicago Symphony Orchestra Opens with Rosa Ponselle Soloist Under Stock—Choral Union and Children's Chorus Heard Under Earl V. Moore and Juva Higbee —Eminent Artists Applauded

By ALAN McLEAN TAYLOR

ANN ARBOR, MICH.—The forty-first May Festival in Ann Arbor came to an impressive close on May 12, after six well-diversified and artistic concerts had given pleasure to six capacity houses in Hill Auditorium. If for a year or two people had been economizing in their music, it appears this season that their financial circumstances are permitting them to resume this pleasure—a circumstance that must be a source of gratification to Charles A. Sink, president of the University School of Music, and the others on whom rests the responsibility for this festival.

The series opened on Wednesday evening with the return of the Chicago Symphony Orchestra under the splendid leadership of Dr. Frederick Stock for its thirtieth season here, together with Rosa Ponselle, soprano, as soloist. It was a pleasing combination. Dr. Stock's vitality is amazing and showed itself throughout the entire festival. It struck fire at once with his arrangement of the Bach Prelude and Fugue familiarly known as St. Anne's. Originally written for organ, the orchestral arrangement with Palmer Christian at the organ, made a deep impression on the listeners. The other orchestral offerings were Debussy's La Mer (The Sea) and Ravel's Rapsodie Espagnole, played with so much sympathy by the conductor and so much feeling by the orchestra that one was thrilled by these moderns.

ROSA PONSELLE FÊTED

Miss Ponselle's high art and her charming manner won her audience in the operatic arias she chose for her program but she made her supreme impression with Marietta's Lied from Erich Korngold's Die Tote Stadt. It was a consummate performance which took hold of one and held fast.

Thursday evening, the concert opened with a part of The Seasons by Haydn with Dr. Earl V. Moore conducting the Chicago Symphony Orchestra and the University Choral Union. The soloists were Jeannette Vreeland, Paul Althouse and Chase Baromeo, with Mr. Christian at the organ. It is necessary from the educator's point of view that we hear the classical oratorios, but as one listens he probably realizes how far he has wandered afield or more likely, how far he has developed in his musical appreciation. The simplicity of Haydn's work made a fine impression, yet at the same time one felt what a tremendous task he had set before all—instrumentalists and vocalists—who were contributing to this fine performance.

LEVITZKI HAILED IN CONCERTO

The second part of this concert was in marked contrast to the first. Mischa Levitzki appeared with the orchestra in the Saint-Saëns piano concerto in G minor, op. 22. Many probably wished that he had chosen another medium for his performance, but he played this magnificently with the constant and able support of Dr. Stock and the orchestra. It was interesting to hear the mutual complimentary commentaries on this performance by conductor and soloist. Levitzki was recalled many times by his enthusiastic audience and responded with a Chopin scherzo, a fascinating waltz by himself and the Paganini-Liszt Campanella.

CHILDREN'S CONCERT DELIGHTS

Friday and Saturday were strenuous days in Ann Arbor for concert-goers, albeit interesting ones. Friday afternoon was given over to the children's concert, children on the stage and children in the audience, including the many adults who like to feel that they have not outgrown children's things. Eric DeLamarter, associate conductor of the orchestra, gave very convincing readings of the Bach *allegro* from the Brandenburg concerto No. 2 for trumpet and strings and Milhaud's Première Symphonie, and this with a reduced orchestra. The Children's Chorus, under the baton of Juva Higbee, gave a delightful performance of three songs from the romantic school, together with Granville English's cantata, The Ugly Duckling. This composition is charming and shows much originality. Further choral work was done by the Stanley Chorus of women's voices singing Charles Loeffler's well-known work, By the Rivers of Babylon.

The soloist of the afternoon was the youthful Guila Bustabo, violinist, presenting Lalo's *andante* and *rondo-allegro* from the Symphonie Espagnole and the Introduction and Rondo Capriccicoso for violin and orchestra by Saint-Saëns. She shows great ability at present and greater promise for the future.

BORI RECEIVES TRIBUTE

Friday evening is outstanding in one's memory of the festival. Lucrezia Bori offered three arias, thrilling her audience with each but excelling in Depuis le Jour from Charpentier's Louise. She generously and gracefully responded to an insistent audience with four encores.

But for Dr. Stock and the orchestra Friday evening was a veritable triumph. They began with Moussorgsky's fantaisie, A Night on Bald Mountain, and closed with the scintillating Sailors' Dance from Glière's ballet, Pavot Rouge, which had to be repeated. Between these came a memorable performance of the fourth symphony by Brahms, memorable to the most experienced concert-goer. It was deeply moving.

(*Continued on page 7*)

Abendroth to Lead Gewandhaus Concerts

LEIPSIC.—Hermann Abendroth, for many years conductor of the Gürzenich concerts in Cologne and director of the Cologne High School for Music, has been appointed permanent conductor of the Gewandhaus concerts. Bruno Walter, who succeeded Nikisch in this post, was forced to resign last spring on account of political difficulties. R. P.

Sir Henry Wood for Moscow

LONDON.—Sir Henry Wood is to visit Moscow to conduct eight concerts of the Moscow Orchestral Society next season. He has accepted the invitation and the dates are being left open to fit in with his other engagements.

It will be Sir Henry's first visit to Russia. He expects to devote some of the concerts to the works of British composers such as Elgar, Bax and Delius. C. S.

Lyric Comedy About King Tut Fails at Paris Opéra-Comique

Tunes Are Better Than the Plot—Ida Rubinstein Gives Annual Ballet Soirée, Including Première of Stravinsky's Persephone —Lily Pons Scores Impressively in Recital—New Concerto by Germaine Tailleferre

By IRVING SCHWERKÉ

PARIS.—It is sad to see a theatre like the Opéra-Comique, which not many years ago was unique in the world, relinquish its erstwhile high standards and become a house of mediocrity. Such, alas, is the case, and the purpose of this opening is not to prepare the reader for a dissertation on the present difficulties of opera, but to introduce the remark that the musical comedy which the Opéra-Comique just created is something over which to don sack-cloth and ashes and to weep. How the mighty have fallen, and the end (chances are) is not yet!

Tout-Ank-Amon is the name of the dismal opus. Its devastatingly dull three acts —about the loves of the fabulous Pharaoh, sexiness being the keynote of the business— are by Victor Perier; while the score, a suite of pieces, pretty enough but not nearly so clever as No, No, Nanette, or Rose-Marie for instance, is by a young Algerian, Maurice Perez. The scenery and costumes, quite a triumph for the Comique, are by Raymond Deshays and M. Charlemagne respectively. The interpretation was a reminder that it is one thing to desire to give a musical comedy and another to assemble the scintillating aggregation of personalities to put it over. The fact is that if the Opéra-Comique people occasionally make serious opera sound very funny, they usually make comic opera sound very sad. Neither the cast nor the orchestra is up to this type of work, and those involved were Paul Bastide (conductor), Pujol (Tout-Ank-Amon), Vieuille (Karos), Balbon (Hapousenb), Poujols (Officier), Vera Peters (Dakhamon), Jennie Tourel (Labrysia), Jane Rolland (Nefertiti), Mlle. Micheau (A Slave). The ballet, headed by Mlles. Schwarz, Juanini, and Constantin Tcherkas, was quite decent.

RUBINSTEIN BALLETS INTRODUCE STRAVINSKY'S LATEST

An event (practically annual) that sets "all Paris" by the ears is Ida Rubinstein's series of productions at the Paris Opéra. Ida Rubinstein is a Lady Bountiful of the terpsichorean arts. Her spectacles are lavish, costing fortunes, and the assistance she has thus given (and continues to give) to composers, artists, and art is incalculable. The best known modern composers and poets have been pleased to accept her invitations to write ballets—Debussy, Sévérac, Glazounoff, Schmitt, Honegger, d'Indy, Roger-Ducasse, Milhaud, Ravel, Stravinsky, Auric, d'Annunzio, Paul Valéry, André Gide, to mention only a few. She has also given magnificent presentations of dramas, such as Phèdre by Racine, Antony and Cleopatra, by Shakespeare, La Dame aux Camelias by Dumas, fils, and The Idiot by Dostoievsky. The ballet program Mme. Rubinstein proffered the past week at the Opéra was like its predecessors, splendidly produced, well attended and quite successful. It consisted of three works.

The first was the première of Persephone, a neo-classic *mélange* in three scenes, poem by André Gide, musical score by Stravinsky, choreography by Kurt Joos. This work unites music, declamation (spoken and sung), the officiations of a large chorus (from the Opéra, and the Zanglust Children's Chorus of Amsterdam) and dancing. Neither the way in which Gide has twisted the Persephone myth or the superimposed Stravinsky score, augments its artistic value. The work had little intrinsic

(*Continued on page 20*)

Promising Operatic Essay Made by German Pianist

Wilhelm Kempff Scores with The Gozzi Family, Dedicated to Mussolini—Work Premiered at Stettin—Prihoda, Chaliapin, Graveure Heard in Berlin—Capital Acquires Organs—A New Contralto

By FRANK PATTERSON

BERLIN.—Die Familie Gozzi, Wilhelm Kempff's melodic opera, was given with apparently genuine success at Stettin, under the direction of Albrecht Nehring, and with Maria Junck, Hanne Friedel Grether, Marga Baakes-Bolitsch, Franz Koblitz, Anita Hilgemeier and Wilhelm Schmiede-Scherf in the leading rôles. The opera was composed in Italy and is dedicated to Mussolini; and the première was attended by the Italian Ambassador and his wife.

In spite of a libretto that has little dramatic value, being of light texture and dealing with the jealousies and intrigues arising from the conflicting interests of the poet, Carlo Gozzi, and his sister-in-law Luisa, also a writer, the action is of interest, full of humor, an *opera buffa* of the old tradition.

But that which seems to assure the work's success is the music. It is genuinely beautiful, entirely individual and Wagnerian only in form. As in Die Meistersinger, arias, duets, concerted pieces and choruses are introduced without breaking the continuity of the symphonic score.

Kempff writes lovely melody, so lovely that the public burst into applause as a mark of its approval of what, in these days, must be considered in the light of an innovation. Wilhelm Kempff (born in 1895) has been known hitherto almost entirely as a pianist although he has many symphonic, chamber, organ and sacred choral works to his credit. This is his first venture in opera.

PRIHODA IN BERLIN

For the second time this season the Czech violinist Vasa Prihoda gave a recital here, attracting a goodly number of devotees and winning much applause. His program included César Franck's A major sonata; an adagio and fugue (for violin alone) by Bach; Corelli's La Folia, and the Tchaikowsky concerto in D major. In spite of his somewhat vehement method of playing and the immense labor he puts to it, Prihoda's actual attainment is rather meagre and his tone small. However, he plays in tune and his interpretations are musicianly.

He was assisted by Otto A. Graef of Munich, whose performance, in the sonata at least, rather put Prihoda in the shade. Graef has what Prihoda has not: placidity and poise, dynamic control, sonorous tones.

(*Continued on page 10*)

Annual Westchester Fête Rounds Out Decade

Three Concerts, Under Conductorship of Sandor Harmati, Attract Audiences Averaging 3,000—Soloists Win Applause

By EDNA HORTON

WHITE PLAINS, N. Y.—Three varied programs on May 17, 18 and 19 rounded out the first decade of the Westchester County Music Festival, presented by the Westchester County Choral Society under the auspices of the Westchester County Recreation Commission (Mrs. Eugene Meyer, chairman; E. Dana Caulkins, supervisor). Each evening provided an excellent program which was keenly enjoyed by an audience averaging about 3,000.

Sandor Harmati, conductor of the festival chorus and orchestra, succeeded Albert Stoessel in this post, which, to begin with, did not make his task an easy one, as Mr. Stoessel had won for himself, and deservedly so, an esteemed place among the choral members and subscribers to the festivals. Mr. Harmati, however, acquitted himself admirably. He, like Mr. Stoessel, is a conscientious and energetic director, with excellent musical background and feeling. It is the consensus of opinion that in Mr. Harmati the festival has a powerful leader.

WAGNER PROGRAM GIVEN

On Thursday evening the program, with the exception of an opening Bach chorale, was given over entirely to Wagner. The third act of Die Meistersinger was offered by the chorus of about 500, with an orchestra composed of members of the Philharmonic-Symphony Society of New York. The special soloists were Ethel Hayden, soprano; Grace Leslie, contralto; Frederick Jagel, tenor; Roland Partridge, tenor; Alfredo Gandolfi, baritone; Julius Huehn, bass-baritone; Garfield Swift, bass-baritone. All were enthusiastically received. Mr. Jagel, heard here two years ago with the Metropolitan Opera, was particularly enjoyed in his fine portrayal of the rôle of Walther. Mr. Huehn, young American bass-baritone, also created a great deal of interest with his resonant voice, excellent musical delivery and modest bearing. Mr. Gandolfi was especially fine in his vocal performance. The Spinning Chorus from Der Fliegende Holländer (by the women's chorus) and the entrance of the guests from Tannhäuser were the other numbers. The latter had considerable brilliancy. On the whole, however, the numbers did not gain, but rather suffered from being sung in English.

The Negro Festival Chorus (Sandor Harmati and Alston Burleigh, conductors) and the Yonkers Male Glee Club (Clifford E.

(*Continued on page 7*)

THE SOCIAL PATTERN OF MUSIC

By TRUE MORRIS

MUSIC is a social activity, a form of mental and emotional expression arising out of the circumstances of men's lives, and by the force of its influence also bringing about changes in their relationships. This is easily observed in primitive art expressions. The songs of the American desert Indians deal often with such subjects as their tribal legends and myths, while many are used in supplication to the sun and to secure rain and bring good crops. We are told that the people of New South Wales are fond of singing to accompany the paddling of their canoes, and that the natives of the Friendly Islands are especially given to singing while at work.

Civilized man uses his music in much the same manner. Friendships, war, love, religion, labor—such activities determine his expressions in song. Just as we cannot imagine a language developing except through a man's associations with his fellows, so also musical development is impossible to conceive excepting in its association with the lives of men.

Like a mirror which reflects for us the record of the development of men's lives, music history reveals the interests and activities of men down through the years. Under primitive conditions when man's time and thought are chiefly occupied with hunting and fishing and toil to secure the merest livelihood, his songs have ever expressed these things, and primitive songs of the hunt, the war dance and songs to please the gods are abundant. In the days of Greek civilization, life was easier than in primitive conditions and men had leisure to speculate much on the nature of the world and to express themselves in art. Yet, the occasions for their songs were much the same. They sang for religious purposes, for their athletic contests, sang songs of war and of love and to accompany productions in their theatres. And since they speculated much about the world, they also speculated about the nature of music and worked out theories concerning the art.

During the Middle Ages, men's interests were centered in religion, which their music reflected, especially in expressions of worship and religious feelings. The Renaissance, the growth of democracy, political animosities and friendships, all may be found embodied in the tonal art.

Effect of Political Events on Art

It is not necessary for an event in politics or a change in economic relationships to have a direct connection with music for it to be an important factor therein. Music is based on man's feelings and emotions and therefore sensitive to all developments in human affairs. For example, a war may occur causing a break in the sympathies between certain nations and creating new alignments of friendships. There will naturally follow different streams of influence in the arts. The Franco-Prussian War with its resulting losses and financial difficulties served to arouse national feeling in France and caused very distinct developments in music. Frenchmen became interested in those things which they considered peculiarly national, important musical societies were formed and concerts were sponsored. Men began to study the works of the earlier French composers more, especially those during the period from Lully to Rameau. Interest in the folk music of the country also increased. Such studies had an inevitable effect upon subsequent French music.

Economic conditions are important in the development of music. For example, large cities developing as a result of natural centres of trade and commerce, are inevitably the gathering places for men, where they exchange not only articles of commerce but also ideas, interests and customs. Thus the Netherlands School developed in the fifteenth century. Geography also has played an important part in musical history. In the Middle Ages, when trade was growing, certain natural lines of communication seemed to lie across the continent, easy passages over land and down rivers, offering highways for trade and commerce. The sections through which these natural highways passed came in contact with other parts of the world and were influenced by elements from distant lands. It was along the trade routes that the troubadour songs were known throughout Europe and their influence felt in the local art of the sections. The influential place of Italy in the music of the seventeenth century may be accounted for by her advantageous position, early development and many contacts with other countries. Italian musical influences and characteristics were diffused throughout France, England and southern Germany.

Music and Mentality

Thinking is not separate from the rest of man's life. Man thinks about things and contrasts in environment; new and often conflicting elements introduced mean added impetus to thought. These thoughts are accompanied by feelings, desires and emotions which combine in new ways, producing new relationships. We must, therefore, look to the conditions of life to understand its music, consider man's interests and prejudices, the manner of his living and his contacts with others. The music of the High Church Mass, the songs of the Minnesingers, the sharp dissonances and distorted rhythms of our recent music and the tendencies toward classic forms and characteristics—it is only possible to explain such factors when we consider the circumstances of life in which they developed.

Two general classifications of the social forces which shape music may be made; namely, those inherited from the past and those in the immediate environment. These vary with individuals to some extent. Yet men within a group have a quite similar inheritance and environment offers many elements in common which give bases for understanding and sympathies. The interaction of these forces affords a play of individuality of expression with accompanying group similarities. Thus we have characteristically Spanish music as contrasted with German music. Contrasts are also noticeable between different periods. The music of today could not have been written by a composer in the days of Palestrina, for the reason that the musical inheritance and the environment of Palestrina's time offered different material and possible relationships with which to work.

A BOATING EXCURSION IN OLD JAPAN.
Players preparing to embark for a sail on the Sumida River. From an eighteenth century print by Torii Kuzomasu (1702-1763)

MUSICAL PROCESSION IN HONOR OF A PHAROAH.
An Egyptian wall painting from the tomb of Zeszer-Ka-Ra Soube (1415 B. C.), Dynasty XVIII Thebes.

Nor can we ever go back to the exact musical expression of earlier times. Our music inevitably has many important points in common with that which has gone before and we may consciously adopt many elements from the past, or perhaps take over whole forms of expression or style, but our approach will necessarily differ and the final result be altered by the additional material which is included in our environment. Indeed, even the very fact of going back consciously to take from the past, gives the material an essentially different meaning from that which it originally had to the people.

Besides the group factor important in the development of music, another determining element is that of the dominant class. Social classes have varying idioms of expression, just as they do in language, and also different interests and social activities whose effect is prevalent in the music of the time to just the extent that one class or another dominates the thinking of the articulate members of the group. This is illustrated by the dominance in the music of the religious class of the Middle Ages, which controlled the thought of all other classes of men to a very large extent. So, too, in the days of the petty princes, when the music even if written by members of the lower social classes was written for the nobility and to conform to their interests in life. With the decline in the power of the noble class and the growing importance of the bourgeoisie the individualism of the new class became the dominating element in music, and brought about romanticism.

Since men live, think and feel in social relationships, the content of the music of any age is determined by social factors. It is composed of numerous interrelated forces, the intricacies of which we certainly may never hope to completely untangle but which offer much that is within our possible knowledge and that contributes to the understanding of both the true nature of the art which we inherit and the importance of music in the lives of men.

And music not only comes from social conditions but it also is a vital force in directing men's actions. Primitive people make use of music before the hunt and in preparation for warfare. So too does civilized man promote the desired morale in his armies. National anthems are a vital force in group feeling. La Marseillaise, for example, not only was the product of French patriotism but it has also been a most vital factor in the lives of Frenchmen, making for united sympathies and actions for the promotion of group interests.

The Religious Influence

The Catholic Church in medieval times found musical art of value in uniting its varied members. The music of the Protestant Reformation, choral forms having much of the vigor of the folk music, was not only a product of new developments in religious interest and the intense spirit of their revolt but also a vital force in carrying on that spirit, stirring people to active opposition to the old order and giving solidarity to the movement. Today, Russia is making much use of music in the emotional direction and the education of her people to the new order of life which is being established.

This theory of the origin and place of music in society might be termed a functional one. It regards music as a definite part and an active force in human relations, its elements varying with the occasions, interests and needs occurring at any given time. The theory is borne out historically not only by the nature of the music of various periods but also by the attitude of men of different times toward the purpose and use of the art. For example, in the seventeenth and eighteenth centuries, when Protestant struggles were numerous and were coloring men's thinking, music was regarded as a force to be used for a moral purpose. Theoretically, standards were fixed and supposed to be universal and music was above the petty affairs of every day. This theory applied to other arts as well as music. Stories dealt with ideal situations, with mythology and knighthood, not with common men. Graphic arts pictured saints, nobles and legendary characters, not the laborer. Art which dealt with common or ugly things was not of value, in fact was not art at all.

Other Tonal Purposes

In the period which followed, the theoretical ideal of music was that it should express individual factors and things which had to do with common men. This, of course, was romanticism, the expression of the individual and particular elements. This was democracy in musical theory and occurred with the development of such ideals in other phases of life.

Today we pay much attention in all fields of interest to the social factors involved. We study the growth and historical development of any material and consider the relationships of it to the varying circumstances in men's lives. It is therefore natural that the theory should influence our attitude toward music. That music is good today which serves the needs and best interests of men. By this theory, music is not something separate and distinct from life but a product of the many factors which make up our daily existence.

Such a theory gives a quite different approach to music from the one which regards the art as something with absolute values, universal for all men under all circumstances. To have absolute values music would necessarily come from some source other than the lives of men, for life is constantly changing and must therefore result in continual change in the musical product. Neither would it be possible under the theory of absolute values in music for the purpose of the art to be that of serving men, since what is of value to men under a given set of circumstances is valueless under other conditions. To have such absolute values in music the standards of judging must be entirely dissociated from the circumstances of men's lives. Such standards would seem to be impossible for human beings to achieve, since the material men use in their thinking is necessarily a product of their various contacts and experiences in life. Man cannot step outside of his own life to find absolute standards.

The theory of the social origin and nature of music, therefore, does not seek for absolute values in the art, but examines and searches for explanations of musical material in human environment and finds the value of music in its influence in the lives of men.

IN NEXT WEEK'S ISSUE

ITALIAN PIANO MUSIC, PAST AND PRESENT

By VERNA ARVEY

Westchester Music Festival Enlists County Choral Groups

(*Continued from page* 5)

Dinsmore, director) gave the program on Friday evening.

The Yonkers Male Glee Club opened the program with two numbers and was heartily applauded for the singing which has won them high honors in the county. Following this came the special guest artist of the evening, Guila Bustabo. This sixteen-year-old violinist played with remarkable artistry. In her interpretation of the Karl Goldmark concerto in A minor, Miss Bustabo displayed feeling far beyond her years, beautiful tone quality, fine feeling for nuances and an amazing technic. She was brought back for encores, giving Wieniawski's Caprice in D major and Paganini's Moto Perpetual. Her teacher, Louis Persinger, was also her excellent accompanist.

Mr. Burleigh, the guest conductor, is a son of the Negro composer H. T. Burleigh, and included several of his father's arrangements of spirituals. The chorus of about 350 wore its accustomed bright red robes. Mr. Burleigh achieved commendable response from the group. Tonal balance, precision in attack, and the characteristic Negro quality of tone were maintained. Cert'ny Lawd had to be given three times before the audience was satisfied. All of the spirituals were unaccompanied, but the last number, Lift Every Voice, by Rosamond Johnson, was accompanied by orchestra. Mr. Harmati also conducted a group of spirituals. Ella Belle Davis was the soloist in this group, displaying in her singing of H. T. Burleigh and Coleridge-Taylor numbers a clear and flexible voice. She was well accompanied by her sister, Marie Davis.

HONEGGER PSALM PERFORMED

The festival chorus was heard again on Saturday night, and this time to much better advantage. The main work on the program was Honegger's symphonic psalm, King David. This thrillingly dramatic work was most creditably performed and enthusiastically received. Mr. Harmati invested the score with color, stirring action and well planned climaxes. The soloists were Ethel Hayden, soprano, Grace Leslie, contralto, and Frederick Jagel, tenor. Edgar Fowlston deserves special credit for his dramatic and forceful delivery of the parts ascribed to the narrator. The voices of both Miss Hayden and Miss Leslie carried well in the large auditorium and they received much applause for their excellent interpretations. Mr. Jagel was also again acclaimed. Mr. Dinsmore was the organist.

Two American composers were represented on this program. Daniel Gregory Mason's overture, Chanticleer, was played by the orchestra with much verve. Dr. Mason, a guest in one of the boxes, stood and bowed to acknowledge the hearty applause. The closing number was Albert Stoessel's Festival Fanfare for chorus and orchestra, with the final choral, Sleepers Awake, by Bach. This brilliant composition was written by Mr. Stoessel for the opening of the Worcester, Mass., Memorial Auditorium and is dedicated to the Worcester Festival Chorus, of which Mr. Stoessel is director. It was performed for the first time on October 2, 1933. The closing part has some admirable contrapuntal devices.

One number on the program was Mr. Harmati's own choral setting of Handel's Largo, using vocal syllable, Ah, instead of words, and using the voices as instruments. This, its first performance, justified Mr. Harmati's feeling that the melody had distinctiveness in the register of each phrase, and a striking architectural design. It was greeted with spontaneous applause.

At the close of this concert Mr. Harmati was greeted with cheers and applause by the audience, chorus and orchestra in appreciation of his efficient work and artistic results.

Choral societies participating in the festival and their conductors were as follows: Armonk Choral Society (Edgar Fowlston); Bedford Choral Society (Mr. Fowlston); Briarcliff Choral Society (Rachel Smith); Choral Art Society of Port Chester (Anne Merrit); Eastchester Choral Society (George Matthew); Greenwich Choral Society (Clara Scranton Studwell); Mount Vernon Choral Society (Mr. Fowlston); Music Club of New Rochelle (Clarence H. Shumway); North Salem Choral Society (Mrs. M. L. Fish); Peekskill Choral Society (Willis Alling); Saint Cecile Choral Society (Charles Wade Walker); Scarsdale Choral Society (George Mead, Jr.); Westchester School of Nursing Choral Society (John Campbell); White Plains Choral Society (Caroline Beeson Fry). Festival accompanists were Leonice Hunnewell and Inez Carroll. Ina Scott is the supervisor of the Westchester County Negro Choral Union.

Ward French Addresses West Virginia Music Clubs

Ward French, general manager of the Community Concert Service of the Columbia Concerts Corporation, was the guest speaker at the annual luncheon of the Past Officers' Assembly of the Federated Music Clubs in West Virginia, held in Morgantown on May 5.

Mrs. Fred Philpott, president of the State Past Officers' Assembly, and also president of the Marcato Music Club of Clarksburg, introduced Mr. French, who spoke to his listeners on the subject of audiences. Among other things, he said that before any further interest and development was shown in bringing forth and discovering new young American artists, the Federated Music Clubs of the United States would have to pause long enough to consider the problem of developing more audiences as an outlet for this talent.

"There is no use of concentrating upon the discovery of more talent in this country," he continued, "until more consideration has been given to the development of more audiences. Once the creation and formation of more concert audiences in the United States is accomplished, there will be some reason for seeking new young American talent.

"A goal must be set by the music-lovers of this country toward the development of a definite concert audience in every city of over twenty to twenty-five thousand population in the United States. Organized concert audiences of that scope might offer a possible solution to the problem of what to do with promising new American talent, after it has been discovered."

Hess Returning Next January

Myra Hess left America on the SS. Berengaria May 12, after finishing her concert season here, which took her as far as the Pacific Coast, through Colorado and Arizona. She will return next January for a tour of forty concerts, and remain until May. Her first New York recital is scheduled for January 19 at Town Hall. She is already booked for many recitals and as soloist with symphony orchestras, and is to return to California next March.

Sir Henry Wood to Open Hollywood Bowl Season

LOS ANGELES.—Sir Henry Wood, conductor of the Queen's Hall concerts, London, will lead the Hollywood Bowl orchestra during the first two weeks of the season, opening July 10, according to a recent announcement. Sir Henry appeared in this series in 1926.

Beloved "Mother" Schumann-Heink Planning World Tour at Seventy

Eminent Contralto, Undaunted by Hazards of Long Trek, Will Embark on Song Journey in the Autumn

One of the great ladies of song and perennially prominent among the musical elect, Ernestine Schumann-Heink, now a great-grandmother five times over, continues her career with serene dignity and undiminished audiences.

The contralto will embark next fall on a concert tour that encircles the globe. She "tried herself out," in her own words, for the rigors of this itinerary by the recent fulfilling of twelve concert engagements in fifteen days.

"I traveled by automobile from one city to the other," Mme. Schumann-Heink said. "I wanted to give myself a real endurance test. At the conclusion, I was satisfied that physically and vocally I was equal to going around the world. I carried out the schedule without a hitch, and the audiences gave me such a hearty welcome back into this field that I have turned my back on the joys of private life with no regret."

"When do you start on your world tour?" Mme. Schumann-Heink was asked.

"Not before October. I have a radio contract that calls for weekly Sunday night appearances, and I would not leave until that is completed. You see, I think of America always as my home and my country, and one reason for my devotion to radio is that it furnishes a medium through which I can reach more of the people of this land. The opera stage and the concert hall afford a singer direct contact with only a few in comparison to the millions that radio has access to. And for another thing, over the air I become known to the folk, as they say in Europe—those who live outside the cities, in villages and on farms—the people who are near the soil of America. It is their hearts that I wish to touch, it is to them that I want to speak. Before radio, they could read about an artist in the newspapers, perhaps hear talking-machine reproductions, but broadcasting enables one to talk directly to one's hearers, to become a real personality to them."

NOT TO VISIT GERMANY

Mme. Schumann-Heink's forthcoming itinerary will take in an extensive list of countries. No German engagements are included, however.

"I am not in sympathy with the present policies of Germany," she explained. "In my conception, there is no legitimate connection between art and politics. Other nations recognize this. During the World War, England, France, the United States, continued to allow Teutonic music and operas in their auditoriums. However, in contemporary Germany discrimination is practised.

"You know, of course, to what I refer—the Nazi attitude toward the Jews. By friendship and by a blood tie I am loyal to the Jews. My own grandmother was of this people, and it was she who first foretold that I would achieve a career.

"I remember the scene well. I was a child of five, and my grandmother was a little old lady, scarcely bigger than myself. I recall that she put her hand to her brow and said to my mother with a far-away look in her eyes, 'Lotte, the world will hear our Ernestine.' My mother laughed and said, 'Why, what can that baby do?' But grandmother shook her head. 'I prophesy it,' she repeated. 'Ernestine will be a great artist.'

"From that time on, the desire was in my heart to carry out my grandmother's words. I sang and I acted—sometimes with one of mother's aprons draped to my shoulders for a royal train as I pretended to be a lady of the opera. No one had taught me this or suggested it, except for what my grandmother said. I have always felt that she sowed the seeds of aspiration in my mind."

ERNESTINE SCHUMANN-HEINK and HAROLD R. PEAT, her manager.

The contralto's manager for this tour, and for all her engagements, is Harold R. Peat—"Private" Peat of literary renown, who served with the Canadian Army during the War. She remains fast personal friends with her former manager, George Engles of the NBC Artists Service. "I was under contract to Mr. Engles for years," she remarked. "I like and admire him very much, and am always glad to hear of his successes."

Returning to the discussion of radio, Mme. Schumann-Heink told of her program for Mother's Day. This included a broadcast from a dinner at the Hotel Astor, where Mrs. James Roosevelt, mother of the President, also was heard.

M. L. S.

Cincinnati Conservatory Announces Summer Session

CINCINNATI, O.—The sixty-eighth summer session of the Cincinnati Conservatory of Music is announced for the six weeks from June 15 to July 28. The summer session offers courses for teachers, master instruction in piano, voice, violin, cello, organ, harp and other branches, courses for supervisors of music and instrumental music, graduate courses and cultural and preparatory instruction in all branches of music for special students in all stages of advancement. This summer study leads to diplomas and degrees, Master of Music, Bachelor of Science, Bachelor of Education and Master of Education. The conservatory is affiliated with the University of Cincinnati, and students of one institution may take courses in the other.

There will be a summer school chorus conducted by Dr. John A. Hoffmann, and an orchestra directed by Charles Stokes. Piano class methods will be in charge of Blanche Kahler Evans; junior theory and appreciation methods, Mildren Eakes; modern dance orchestration, Peter Froehlich; drum majoring, and various theory courses. Among special summer session features are repertoire and program building classes, and the faculty includes Dr. Hoffmann, voice; Karin Dayas, piano; Parvin Titus, organ; Stefan Sopkin, Karl Kirksmith, cello.

O.

Portland, Ore., Welcomes San Carlo Opera

Junior Orchestra Concludes Tenth Season—String Quartet in Public Concert

PORTLAND, ORE.—Music-lovers turned out in full force to greet Fortune Gallo's San Carlo Grand Opera Company. Led by Carlo Peroni, the troupe staged ten spectacular performances in the Civic Auditorium. With the top price at $1.10, sell-outs were the rule. The Ellison-White Bureau, of Portland, handled the company's Northwest tour.

The final concert of the Portland Junior Symphony Orchestra's tenth season drew a large and enthusiastic audience to the Civic Auditorium. Under Conductor Jacques Gershkovitch, the youngsters (110 strong) gave a surprisingly good interpretation of Mendelssohn's Italian symphony and Rimsky-Korsakoff's Capriccio-Espagnol. Supported by the orchestra, Fred Rothchild, young local pianist, offered Mozart's concerto in D minor. He was well received. This organization has a complete instrumentation and numbers no professional musicians among its players.

Sponsored and paid for by the Elizabeth Sprague Coolidge Foundation of Washington, D. C., the Portland Symphony Orchestra String Quartet (Edouard Hurlimann and Hubert Sorenson, violins; Ted Bacon, viola; Michael Arenstein, cello) presented an admirable program of chamber music at the Museum of Art. The concert was open to the public and many music-lovers were turned away due to lack of seats.

MUSIC WEEK PROGRAMS

Portland observed National Music Week. Programs were given by the Society of Oregon Composers, Portland Alumnae of Mu Phi Epsilon, national music sorority; Monday Musical Club, Cadman Club, Oregon Federation of Music Clubs, Oregon Walther League and other organizations.

The Portland Fest-Chor (Herman Hafner, director) will attend the thirteenth saengerfest of the North Pacific Saengerbund to be held at Spokane, Wash., June 21 to 24.

Harold Ayres, pianist, appeared before a demonstrative audience at Neighbors of Woodcraft Hall. Eleanor Allen managed the recital.

Lucien E. Becker, dean of the Oregon Chapter, American Guild of Organists, has returned from Jacksonville, Ill., where he played at the dedication of a new organ.

J. R. O.

Ann Arbor Festival

(*Continued from page* 5)

On Saturday afternoon Dr. Stock and his musicians met with another triumph in the Beethoven ninth symphony, but more particularly in Richard Strauss' stupendous tone poem, Ein Heldenleben. The audience was not slow in showing its appreciation of this performance. The Choral Union and the soloists, Jeannette Vreeland, Coe Glade, Arthur Hackett and Theodore Webb, sang admirably in the ninth symphony.

Saturday evening was entirely given over to the initial performance of Robert Heger's A Song of Peace (Ein Friedenslied) beyond the Teutonic countries. Prof. Moore who so ably conducted this première also made the English version of the words taken from Holy Writ. The soloists were the same as for The Seasons on Thursday, with the addition of Coe Glade, contralto. They had much more opportunity in this work and left a lasting impression upon their hearers. Unquestionably, many came in a critical attitude of mind who truthfully were favorably impressed if they did not stay to praise. It is a great pleasure to have our emotions as well as our wits stirred by new things, and Dr. Moore is to be gratefully thanked for giving 5,000 people an opportunity to hear this composition by a modern master.

Mu Phi Epsilon to Hold Convention

The twenty-third national convention of Mu Phi Epsilon will be held in Atlantic City, N. J., June 19 to 22. The delegate from the New York Alumnae Club is Ann Matthews, harpist, who will appear on the Alumnae Club program on June 19. Helena Redford is to go as the business delegate from Tau Alpha Chapter. Kathryn Meisle, contralto, and Caroline Thomas, violinist, both of Mu Phi Epsilon, are to be presented on the formal program and broadcast, June 21.

Tau Alpha Chapter of Mu Phi Epsilon gave its last musical program and tea for the season at the Mu Phi Epsilon Club, New York, early this month. Marie De Kyzer, soprano, was the artist for the afternoon.

Mary Justice King, soprano, presented a program on May 19 at the home of the president, Janet Ross, in Bronxville, N. Y. On this day all members of Tau Alpha Chapter were guests of Mrs. Ross for luncheon, after which the annual business meeting was held, and the new officers were installed. Florence Street Petrucelli is the incoming president; Janet Ross, vice-president; Mildred Miles, secretary; Helena Redford, treasurer.

Novelties Old and New Fill Bills of Boston "Pop" Series

Arthur Fiedler Introduces Worthwhile Music in Spring Concerts by Players of Boston Orchestra—Piano Tournament and Choral and Dance Festival Are Features—Sevitzky Reëngaged

BOSTON.—The Symphony Hall "Pop" concerts, conducted by Arthur Fiedler, are still attracting large audiences. Mr. Fiedler continues to display a shrewd balancing of programs, while his musical interpretations have gained in authority.

The concert of May 10 was labelled Spring in Vienna, with an attractive list of numbers suggested by the title. In addition there was the prime local favorite, Gershwin's Rhapsody in Blue, with Jesús María Sanromá playing the piano part brilliantly. The more weighty numbers on May 11 were Mendelssohn's Midsummer Night's Dream overture, a Debussy nocturne, and Wagner's Rienzi overture. The program of May 12 contained, among other items, Weber's Oberon Overture, Grieg's Peer Gynt and the Bolero of Ravel.

DANCE PROGRAMS APPEAL

Hans Wiener and his Dance Group appeared with the Pops Orchestra on May 14, 15 and 16. The first two nights they repeated El Amor Brujo, which had been so ably presented by all hands on May 3. The dance program of May 16 consisted of three short sketches, created by Mr. Wiener, and entitled respectively The Princess and the Frog King, The Street Dancers, and The Butcher, the Baker, and the Candlestick Maker. A musical feature of this program was the lively presentation of the Rosenkavalier waltzes of Strauss.

Brahms' Academic Overture and Moussorgsky's Night on Bald Mountain were played on May 17, while the following evening was given over to the younger generation. For this Children's Night, when the hall was filled with eager youngsters and equally eager adult escorts, some of the appropriate music was Suppe's Light Cavalry overture, Mozart's Sleigh Dance, Mossoloff's Soviet Iron Foundry (for the budding sheet metal workers), the surprise movement from the Surprise symphony of Haydn, and Paul White's Miniatures. The prevailing mood was carried over to the following evening, when the principal work on the program was the Animal's Carnival of Saint-Saëns.

Among the civic musical events which culminated in the local celebration of National Music Week were a pair of piano contests. The first was occasioned by the 111th anniversary of Chickering and Sons. Over 400 entered the contest, under the supervision of Cecil J. Hall, the finals being held at Brown Hall on May 5. Pianos, in the younger and older groups, were awarded to Virginia Ellen Parker of Billerica, Mass., and Edith Stearns of Waltham, Mass.

The other event was not really a competition, but a tournament—the first year the National Piano-Playing Tournament has been held in Boston. The local tournament, which was conducted by Henrietta Pyle and Mary Reed, was unusually successful in view of the short period for organization. About 100 young pianists were heard by the judges, who were Heinrich Gebhard, Richard Platt and Moses Smith.

CHORAL AND DANCE FESTIVAL

The most pretentious of the civic affairs was the Choral and Folk Dance Festival under the auspices of the American Choral and Festival Alliance, headed by Mrs. William Arms Fisher. The choral program was given in two parts, afternoon and evening, at Symphony Hall on May 13, when more than 2,000 performers participated. The delightful dance program, featuring folk dances of many nationalities, was given in the same auditorium on May 19. Even to attempt to list the barest details of program and performers would require far more space than that at the command of your correspondent. It is important to say, however, that these events had artistic and entertainment value in addition to their civic importance, and to allude regretfully to the rather meager attendance.

OTHER CONCERTS

Dorothy Gordon delighted an audience of children at the Fine Arts Theatre on May 12, with a program of songs for young people. Included in the list were sailor's chanteys, songs from the British Isles, a group of continental folk-songs, and some American tunes—all done, of course, in costume. The enchanted children helped sing some of the songs.

Georg Fior, Boston pianist, gave a recital at the Peabody Playhouse on May 10, playing works by Bach, Scarlatti, Haydn, Handel, Chopin, Debussy, Ravel, Falla, Stravinsky, Floridia, and Saint-Saëns.

Among the recent students' concerts were one by advanced students in various departments of the New England Conservatory on May 11 at Jordan Hall; another by candidates in the conservatory for soloist diploma or degree, playing various movements of concerti, accompanied by the conservatory orchestra under Wallace Goodrich; a concert of lighter music by the Boston University Orchestra, led by Robert Cohen, on May 14; a program of chamber music and recital pieces by various members of the Boston University College of Music on May 16; and the regular Tuesday evening open house at the Longy School, on May 15, when the program was shared by Josephine B. Bates, violinist, Luigi Cignarelli, cellist, and Frank W. Ramseyer, Jr., pianist.

RECEPTION TO PETRI

An informal concert was given by Egon Petri, now teaching at the Malkin Conservatory. The occasion was a reception given for Mr. Petri on May 17 by Joseph and Manfred Malkin, director and dean, respectively, of the conservatory. The guests at the reception, which was held in the conservatory building, offered a musical cross-section of Boston society, as well as including many of the leading musicians here. Arthur Fiedler, Jesús María Sanromá, Marie Sundelius, Leonard Shure, Dai Buell—these were some of the musical names.

SEVITZKY REËNGAGED

Fabien Sevitzky has been reëngaged as conductor of the People's Symphony Orchestra of Boston for the season of 1934-35. He has achieved an extraordinary success during the past season, his first with the orchestra, not only raising the standard of performance far above anything the orchestra had previously reached, but also conducting difficult works of the classical and modern symphonic repertoire.

Sevitzky insists upon artistic independence and adequate rehearsal, despite the fact that the orchestra works on a coöperative basis. Although he worked the musicians hard during the past season, it was their solid support which was probably the principal reason for his reëngagement. M. S.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Alexander Merovitch Finds Eastern Culture Linking America and Russia

New Movements in Art and Thought Originate in These Lands, Says President of Musical Art Management Corporation

"The Orient of today—and by that I mean the new sources of culture," said Alexander Merovitch, president of the Musical Art Management Corporation, "is America and Russia."

The speaker, just returned from a trip to California, was being interviewed in his offices in Radio City.

"I mean that," he said, "both in a literal and in a figurative sense. Geographically speaking, as the world is round, the direction 'east' has no exact demarcation by natural laws.

"From a cultural standpoint, certainly both the United States and Russia deserve the term 'new Orient.' History tells us that the seeds of civilization and art first germinated and flourished in the East. From there they came to the Mediterranean countries, and gradually spread into western Europe and across the Atlantic.

"Today, what do we find? The civilization which Europe received and developed has grown decadent. The world stands in need of fresh ideas, new philosophies and art expression. Of all the nations, it seems to me that this country and Russia are the only sources of this regeneration.

"On my recent trip across the continent to California," Mr. Merovitch continued, "I found ample support for this view. Of course, I was interested especially in the music developments and potentialities of the country, and I observed—as I had on previous journeys—a wealth of young talent, essentially American, as well as widespread interest in the art which bodes well for the growth of audiences.

"I think one must leave New York to judge this country musically. New York is international—cosmopolitan—from no angle is it typically American. We must go to the Middle West, the South and the Pacific Coast to gauge the national trend. By the same token, Chicago is more fitted, from its central position and its general characteristics, to be the American art capital than is New York. The latter is the world's music centre. Chicago is the logical clearing house for American talent in the future.

CONCERT CONDITIONS ON PACIFIC COAST

"My stay in California was a time of enjoyment and accomplishment. While there, I arranged for the Pacific Coast division of the Musical Art Management Corporation, with offices in Los Angeles and San Francisco, this division to take in California, the islands of the Pacific and the Asiatic field. The executive vice-president at the head of this part of our organization is my brother, Alfred Mirovitch, pianist. He is eminently fitted for this post, I think, both because he is a musician himself and because he knows the territory. In 1914, my brother made a concert tour of the Far East, the first Occidental artist to attempt the feat, discovering this territory for the musical field.

"Another feature of my visit to California, and one which gratified me, was the cordiality shown me by the colleges and universities and by the music clubs. It is my belief that educational institutions and the federated clubs offer the best available means of music dissemination. They are in a position to sponsor concert courses of a high type, and I found them eager to coöperate in this respect.

"With the help of several prominent educators, I have inaugurated a plan which seems to me to combine the practical with cultural benefit. I was working there to establish the California University-High-School Union, to which any college, university or high school in the state is eligible. The organization will have a common treasury, to which the different institutions will contribute according to their size and wealth. Performers for the concert courses of the member units will be paid from this general fund. In this way, many more engagements are made possible for the artists, and at the same time their smaller schools may hear the major concert attractions which otherwise they might not be able to afford.

PAYS TRIBUTE TO WOMEN

"As for the music clubs, they offer another excellent medium for the propagation of music appreciation. And here I have a fine opportunity to pay tribute to the women of America. These clubs are in general of exclusively feminine membership, in California as in other states. The women of the nation have made practical expression of their love of music by organizing to aid and popularize the art. I don't say that in every case the results they have achieved have been ideal. But their work as a whole has been highly beneficial, and, for another thing, the very fact that some sort of organization has been made gives American music leaders something tangible to work with. I say unhesitatingly that the great musical development in this country during the last twenty years is due to the women of the nation."

Mr. Merovitch next touched on what he considers the proper principles of management, as applied to the musicians under contract to an organization.

"To me," Mr. Merovitch said, "there is a big difference between 'management' and 'service.' The manager of an artist should do more than merely book every date he can for his client, take his fee and consider the matter closed. To render consistent benefit to the audiences of the country and to his own artists, a manager should study conditions carefully, and be able to tell intuitively not only what a community likes in the way of music, but what they could like. That is the secret of successful booking—that and discrimination in choosing the talent presented.

"In America, as well as anywhere else, the final result will be success for the fine musician, fiasco for the pretender. However, the path to the heights may be made easier and quicker for an artist by the right management.

REDUCING BOX-OFFICE PRICES

"Another firm belief of mine is that exorbitant fees should not be exacted by any artist, no matter how great. In the first place, there are few who can justify their demands by box-office returns, and even if they can, it is not just that they should receive all the returns. The box-office receipts should be more evenly disseminated to benefit the culture of the entire community. For another thing, when local managers or concert courses pay too much for one attraction, they are unable to book as many others as they should.

"In the opera and orchestra field, the same is true. The 'star system' that permits huge salaries to conductors and principal artists and underpays the others is manifestly unfair, for the artistic—and consequently the material—success cannot be credited to any one person, however great his genius, but only to the organization as a whole." M. L. S.

Juilliard to Give B. S. Degrees

The Juilliard School of Music has been authorized by the New York State Board of Regents to confer degrees of Bachelor of Science. The board met on May 17 at the State Office Building.

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Berlin Calendar Includes Vocal and Organ Programs

(*Continued from page 5*)

On the same evening Schaljapin (as they spell his name here) gave a recital with all the excited and exciting effects that attach to such occasions. Some pundits say that Chaliapin is too dramatic and theatrical for the concert stage, that his gay good humor is merely a means of playing to the gallery, that with art should go dignity. Perhaps. But this writer derives a pleasure from it that is more uplifting than the platform poise of the average recitalist. An excess of dynamic sweep is more entertaining than a monotone, and his vivid dramatic sense inspires him to give a vital impersonation even to the most lyric and subtly poetic of songs. He makes a stirring appeal. He lends new meaning to familiar works. He conveys humor and pathos to an audience that understands not a word of the language in which he sings.

After the usual manner at these recitals, the singer announced his songs by number, in amusingly bad but understandable German. But alas! the program books were few and far between. Only a very limited few arrived on time, so that most of us had to do without. But what difference did it make? The entertainment was quite complete without printed title and text.

GRAVEURE'S FORTISSIMO

Next evening Graveure gave his only classical evening of the season, not in the big hall where his "popular" recital was held, but next door in the Beethovensaal. The program was excellent: Schubert, Schumann, Brahms, Strauss; five songs in each group. Careful phrasing, a dignified, placid manner, attention to the wishes of the composer. This is all to the good. But there is much fortissimo, and the fortissimo goes up to *fffff!* For the most part the voice is beautiful, sonorous and resonant, but sometimes it sounds tired. Great applause, many encores. Graveure is a popular favorite here —as elsewhere.

SUBURBAN ORGANS

Down at Lankwitz, at the extreme southern end of Berlin, near the great Siemens Electric Works, a beautiful hall has been built and has now been provided with a very large, complete and modern organ, which was played upon publicly for the first time at a recital given by one of Germany's most renowned cathedral organists, Alfred Sittard. Works of Handel, Franck, Reger and Bach were presented in a manner technically brilliant and with registration no doubt orthodox; however, it would have been more to the point for the player for once not to have shown off his foot and finger work but to have displayed the possibilities of the organ.

Another organ "opened" this week, and again far out in one of Berlin's attractive residential suburbs, Zehlendorf. Impossible to "cover" this and a recital in the centre of the city on the same evening, which was all the more regrettable in view of the fact that the organist was Günther Ramin, of "Bach's own" church in Leipsic, one of Germany's most reputed virtuosi.

An interesting recital was given by Doris Kaehler, a contralto with a voice of wide range and a rare dark quality, especially beautiful on the very low notes. After an aria from Rodelinde by Handel and Gluck's Che farò, Schubert's setting of Goethe's Ganymed offered the singer ample opportunities for the display of the dynamic and emotional qualities of her voice and the strength of her interpretative gifts. Brahms' Wehe, so willst du mich Wieder was stirringly done, and in the same composer's Der Tod, dast ist die kühle Nacht, the low tones of the beginning were extraordinarily impressive. So too was the climax in Brahms' Von ewiger Liebe.

Terminating the first half of the program were two excellent songs by Willibald Kaehler—Winternacht and Versteckte Liebe—both of which were heartily applauded, and two by Faltis, the first of which, Litanei, was exactly suited to the singer's voice and was made deeply impressive. An audience of good size received the artist with every evidence of pleasure.

American Publication Society Gives Chamber Music Concert

The Society for the Publication of American Music (A. Walter Kramer, president), now in its fifteenth season, presented an evening of chamber music at the MacDowell Club, New York, on May 16. Three works made up the program. Frederic Ayres' trio in D minor, a well-written and deftly scored composition, was given an excellent performance by Lee Pattison, pianist, Jacques Gordon, violinist, and Naoum Benditzky. Carlos Salzedo appeared as soloist with Marjorie Tyre in his one-movement sonata for harp and piano. This work, composed in 1922, bears witness to Mr. Salzedo's technical virtuosity and also his flair for devising passages of effectively contrasted tone-coloring. The playing was of distinguished quality. A MS. composition heard was Daniel Gregory Mason's serenade for string quartet, op. 31, one of the works selected this season for publication by the society. This composition in three movements (allegro non troppo, andantino semplice—animato ben misurato, and fughetta) provides a further example of Dr. Mason's constructive skill and command of his material. Although based on classical models, it does not altogether eschew a conservative use of contemporary harmonic coloring. It was played with ripe musicianship by the Gordon String Quartet (Messrs. Gordon, Benditzky, Paul Robyn and David Sackson). The reception of all the works and the artists was markedly warm. M.

Florence Bernstein to Offer Recital

Florence Bernstein, American soprano, will be heard in recital at Steinway Hall, New York, on May 28. Miss Bernstein is known throughout the Western and Middle Western states, where she has presented many of her programs of Jewish music. Her repertoire, as well as including popular songs, comprises both ancient and modern classics from which it is possible to discover the relationship and derivation of the music of many nations.

Mengelberg, Recovered from Illness, Delights Hearers in Amsterdam

Conducts Beethoven Cycle—Frankfort Opera Makes Dutch Visit—Horowitz Wins Plaudits

AMSTERDAM.—The closing concert of the Concertgebouw winter series was an event of extraordinary festivity, as Willem Mengelberg conducted for the first time during the entire season. Completely recovered from a long illness and in full possession of his old powers, the popular director was received in a manner truly royal, and the cheers which greeted his appearance could hardly be subdued. A Mozart symphony and Mahler's Lied von der Erde were the items played and were done with all the brilliance and rich orchestral effects of which Mengelberg is capable. Martin Oehmann, tenor, and Rosette Anday, contralto, fulfilled the solo parts in Mahler's work and shared in the tremendous success.

The Beethoven cycle, a yearly event here, has just had its beginning under Mengelberg, and the fifth and sixth symphonies were heard by a large and enthusiastic audience.

We had exceedingly good performances of Der Rosenkavalier and Wagner's Ring by the opera company from Frankfort, practically every rôle being well sung and the costumes and scenery being of charming tastefulness. Ludwig Siefert proved to be an able orchestral leader, and special mention must be made of Emmy Hainmüller, Rosenkavalier, and Clara Ebers, Sophie, for their splendid portrayals.

Vladimir Horowitz' recital at the Music Lyceum drew a large-sized crowd and he played a program which aroused his hearers to the utmost delight. Brahms' Paganini Variations was of phenomenal brilliance and Liszt's Funerailles showed the artist to his best advantage. He also gave us items by Bach-Busoni, Chopin, Debussy and Stravinsky.

The Wiener Sängerknaben, boys' chorus from Vienna, offered their first recital here in the large hall of the Concertgebouw, gaining an immediate victory.

The Hartvelt Quartet, which played at the Music Lyceum, presented two novelties, the second string quartet by the young Hollander Jan Felderhof and the Concertino for piano and string quartet by the Hungarian, Tibor Harsanyi, the composer playing the piano parts. Neither item was of striking interest, although both were played with skill.

EVELETH VAN GEUNS.

Hofmann and the Hilger Trio Soloists in Kansas Festival

The University of Kansas and Lawrence, Lawrence, Kans., held their annual Music Week Festival, May 6 to 13. The soloists were Josef Hofmann, pianist, and the Hilger Trio, Elsa, Greta and Maria. The Hilgers were featured in the Beethoven triple concerto with orchestra.

Sylvan Levin Continues as Conductor of York Symphony

The York Symphony Orchestra of York, Pa., brought its first season to a close on April 24 with a concert at the William Penn Senior High School. Sylvan Levin is the conductor of this organization, and was also the piano soloist of the final program of the

(*Photo by Albert Petersen.*)
SYLVAN LEVIN

1933-34 schedule. Mr. Levin continues as director of this group, and four concerts are already planned for the coming season, the dates being November 13, January 15, March 5 and April 30.

The orchestra is made up of some eighty or ninety men, none of whom are professional musicians and none of whom draw salaries. Among the members are doctors, lawyers, ministers, accountants and representatives from other walks of life. All are from the city of York or from York County. The instrumentation of the group is complete and the standard of playing a strict one. The organization is a miniature government in itself. The board of directors represents the orchestra body and all administration matters must be voted on by the orchestra itself, even the choosing of a conductor. Musical affairs are left entirely in the hands of the conductor. The orchestra began without a penny in its treasury and has ended the season with a considerable surplus. Re-subscriptions already indicate a well patronized season for 1934-35.

School of Music of University of Louisville Summer Session

LOUISVILLE, KY.—The School of Music of the University of Louisville announces a summer session of six weeks beginning June 16. All branches taught in the regular session will be offered. A feature of the summer session will be a special school of instrumental music, for school children, under the direction of James R. Elliott and a corps of teachers from the Louisville public schools. Instruction is to be given on all brass and wood-wind instruments.

In connection with this instrumental school, it is planned that band concerts will be given at frequent intervals on the university campus. The University Symphony summer concerts of last year are to be continued. Plans are being made for a twilight symphony program to be given on the campus some time in June. The orchestra will be conducted in these concerts by E. J. Wotawa. K.

Reinhold Von Warlich's Activities

Reinhold von Warlich, Lieder singer, recently gave a recital of Schubert, Schumann, and early German songs before the London Lieder Club, of which H. H. Princess Marie Louise is president and patron. The group of early German songs was chosen from the thirteenth, fifteenth and sixteenth centuries. The Schumann part of the program was the Dichterliebe. After fulfilling other English and Continental appearances, Mr. von Warlich will teach at Salzburg, Austria, from July 4 to September 5. He is a member of the faculty at the Salzburg Mozarteum Academy, and every summer finds him with a class in Austria's rendezvous of art and nature.

Mannes School Student Heard in Worcester, Mass.

Arthur Dann, a young pianist now studying with Newton Swift at the David Mannes Music School, New York, appeared as soloist with the Wooster (Mass.) Civic Orchestra on May 8, playing the first movement of the Mozart C minor concerto. The concert was held at the New Wooster Auditorium. Mr. Dann was heard last year with the Wooster Philharmonic Orchestra playing the Saint-Saëns concerto in G minor. Mr. Dann played this season with the Musicians Guild which gave a series of eight concerts in Brooklyn, N. Y., as well as making radio appearances in the two-piano field over WJZ.

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Hippodrome Opera

BARBER OF SEVILLE, MAY 14

Rossini's comic opera, The Barber of Seville, was given a gay and amusing presentation which provoked frequent outbursts of laughter and spontaneous applause from the audience. Dorothy Chapman, a visually attractive Rosina, was equally charming vocally. Her refreshing intonation and spirited interpretation won warm approbation, particularly in the music lesson scene. Alfred Chigi, making his début with this company, portrayed the rôle of Figaro. His voice is rich and powerful and is controlled skillfully. This, coupled with his dramatic abilities, made the intrigue abetting barber a highly entertaining figure. Panfilio Testamala's (Don Bartolo) dramatics heightened the element of comedy and his capable vocalism added much to the performance. The music master, Don Basilio, was excellently portrayed by Nino Ruisi, whose comic antics and sonorous voice were well received. Other members of the cast were Giuseppe Barsotti effective as Count Almaviva, Alice Haeseler as Berta, Lodovico Oliviero as Fiorello, and Eugenio Prosperone as the Sergeant. This performance was given under the baton of Alberto Baccolini.

MARTHA, MAY 15

A second performance of Flotow's Martha in English and with an all-American cast was given on Tuesday night. The production had numerous merits, not least of which was the clarity of diction of the principals. Caroline Andrews was Lady Harriet, singing and acting with grace and vivacity. In the chief tenor rôle was Rolf Gerard, vocally effective and excellent from the histrionic angle. Elizabeth Hoeppel was a sweet-toned Nancy, and Henri Scott scored as Plunkett. Giuseppe Bamboschek conducted with mastery and the chorus was another highly satisfactory element of the performance.

CARMEN, MAY 16

The Hippodrome's eighth staging of Carmen for its current season brought added interest in the presentation of a new Micaela. Helen Miriam, a member of the chorus, sang this rôle, scoring an emphatic success with the audience and winning vocal laurels for her fine work. Another newcomer to this cast was Nino Ruisi, effective in the part of Zuniga. Bruna Castagna was brilliant and colorful in the title character; Ralph Errolle gave another excellent picturization of Don José. Joseph Royer sang well as Escamillo. The others were Paul Farber, Ethel Morton, Georgia Standing and Lodovico Oliviero, with Giuseppe Bamboschek conducting.

LA GIOCONDA, MAY 17

The fourth performance of La Gioconda in the Hippodrome season presented Anna Leskaya in the title rôle for the first time. Two others new to this opera as given by the company were Nino Ruisi as Alvise and Joseph Royer as Barnaba. Bruna Castagna was Laura; Pasquale Ferrara, Enzo. La Cieca was portrayed by Georgia Standing. Eugenio Prosperone and Lodovico Oliviero completed the cast. The production was an effective and well-knit one, all the principals contributing excellent singing and acting. The conductor was Alberto Baccolini.

LA TRAVIATA, MAY 18

In the performance of La Traviata Friday evening Lola Monti-Gorsey was the fair and frail Violetta, Rolf Gerard the Alfredo. Both repeated former successes in these rôles. A newcomer to this cast was Claudio Frigerio, an impressive and virile Germont. The others appearing were Alice Haeseler, Ethel Morton, Eugenio Prosperone, Lodovico Oliviero and Paul Farber, with Alberto Baccolini wielding a potent baton.

HÄNSEL AND GRETEL, MAY 19 (MATINEE)

Saturday matinee patrons heard the second performance of Hänsel and Gretel presented in English, followed by a group of six ballet divertissements. Alice Haeseler sang the parts of the Witch and Gertrude in meritorious fashion. Ethel Morton was a new and good Dewman and Sandman. The others, Georgia Standing, Cecile Sherman and Giuseppe Interrante, had been heard on the previous occasion. Miss Sherman sang in better style than formerly.

Monna Montez was the *première danseuse* and Nicolas Daks the *premier danseur* in the dance divertissements that followed. The ballet is under the direction of Alexander Yakovleff. Giuseppe Bamboschek conducted the opera, which was given an excellent and spirited performance.

TOSCA, MAY 19

On Saturday evening, the woes of Puccini's Tosca were set forth before the Hippodrome audience. Anna Leskaya was in the title rôle and Alessandro Granda was Cavaradossi, both assuming these characters for the first time with this company. Pasquale Amato was the Scarpia, and the cast was completed by Nino Ruisi, Panfilo Testamala, Lodovico Oliviero, Eugenio Prosperone, Georgia Standing and Paul Farber. The conductor was Giuseppe Bamboschek. The performance was one of dramatic interest and was also excellent from the vocal angle. Mr. Amato was welcomed once more in his powerful portrayal of the villain of the piece, and the other principals were received with applause which they fully merited.

CAVALLERIA RUSTICANA AND PAGLIACCI, MAY 20

The operatic pair, Cavalleria Rusticana and Pagliacci, drew a packed house on Sunday night. In the two productions, four singers were new to the audience in their rôles. These were Santa Biondo (Santuzza) and Pasquale Ferrara (Turiddu) in the Mascagni work; Claudio Frigerio (Tonio) and S. D'Amico (Silvio) in Pagliacci. In the former, the others were Carlotta Bruno (Lola), Alice Haeseler (Mama Lucia) and Paul Farber (Alfio); in the Leoncavallo score, Annunciata Garrotto (Nedda), Giuseppe Radaelli (Canio) and Lodovico Oliviero (Beppe). Both operas were sung and acted with spirit and effect. Mr. Frigerio received an ovation for his singing of the Prologue to Pagliacci. The able conductor was Alberto Baccolini.

Edwin Hughes to Conduct Class at South Carolina College

In addition to his New York summer master class, Edwin Hughes will again conduct a master class for pianists and teachers this year at the South Carolina State College for Women (Winthrop College), Rock Hill, S. C. This class will run for four weeks, beginning June 11 and closing July 7. It in no way interferes with the Hughes New York summer master class, which opens on July 11 and is a six weeks' course, ending August 18.

Mr. Hughes has received offers to conduct master classes for pianists this summer at the International Conservatory in Mondsee, Austria, and at the University of North Carolina College for Women, but was unable to accept either of these on account of the engagements he had already entered into for the present summer.

For the first time at any of his New York summer classes, Mr. Hughes is offering a free scholarship in open competition, to pianists who have not previously studied with him.

Syracuse Scholarship Competition Set for July 7

SYRACUSE, N. Y.—The Syracuse University annual scholarship competition for entering students will be held at the College of Fine Arts on July 7. The awards are five four-year scholarships—one of $300 and four of $150 each. Last year thirty-six students from as far west as Missouri entered this contest. A still larger number of contestants is expected this year.

The Syracuse University Symphony Orchestra of seventy-five performers, under the direction of Andre Polah, has given five complete programs this year. The principal numbers played were Beethoven's fifth symphony, Schubert's Unfinished Symphony, Dvorak's New World Symphony, Don Juan by Strauss, The Sorcerer's Apprentice by Dukas, Cappriccio-Espagnol by Rimsky-Korsakoff, Prelude and Liebestod from Tristan and Isolde, Beethoven's Leonore overture No. 3, Haydn's cello concerto, Tschaikowsky's piano concerto in B flat minor, and Mendelssohn's violin concerto. The soloists were Arthur Hartmann, violinist, Elsa Hilger, cellist, Kirk Ridge, pianist, and Meta Gualillo, soprano.

In February the orchestra played first performances of Andre Polah's transcription for full orchestra and chorus of Bach's Chaconne, and a Scherzo Fantastique by William Berwald, head of the composition department at the College of Fine Arts.

The University Chorus of 250 voices (Howard Lyman, conductor) sang The Messiah in December and Brahms' Requiem in April.

The College of Fine Arts has announced a series of thirty-two public recitals and concerts for the second semester of this year. Among these are concerts by the Men's Glee Club, the Women's Glee Club, and the Hendricks Chapel Choir. Dr. Berwald's students give a program of original compositions in May. S.

Cara Verson Finishes Italian Tour

After a recital tour in Florence, Milan, Rome and Naples, Italy, Cara Verson, American pianist, is now in Spain. From there she goes to London via Paris for some work through the summer with Tobias Matthay. She has discovered interesting new Italian compositions to add to her repertoire. Mme. Verson, an exponent of the moderns, presented entire programs by contemporary composers. At a private musicale at the palace of the Duchesse Capanello, Mme. Verson played for a select gathering of the intelligentsia.

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Chamber Music Gains Foothold In Italian Riviera Centre

Quartetto di San Remo Now Ranks Among Italy's Two Best—Italy's Leading Violinist—Modern Native Works Featured—Carlo Zecchi Plays

SAN REMO.—Since Luigi De Santis assumed the art directorship of the Municipal Casino a few years ago, San Remo has slowly but surely come to occupy an important place on the musical map of Italy. The beginnings back in 1930 were modest, but the goal has been set constantly higher, with the result that the Casino, under the guidance of this illuminated art patron, has come to be one of the most attractive music centres of the Peninsula. In previous articles I have referred to the multiple activities of San Remo in the opera, ballet, concert, light opera and dramatic fields.

A word is due today to the chamber music season which from the start has formed the nucleus of the Casino's offerings in the tonal art. Its basis is a string quartet of excellent quality known as the Quartetto di San Remo, consisting of Aldo Ferraresi, first violin; Ernesto Nicelli, second violin; Romeo Scarpa, viola, and Carlo Rampi, cello. They are assisted by the pianist Marco Martini, also a distinguished musician. The regular Friday afternoon concerts of this admirable ensemble, given in the spacious Winter Garden, constitute the solidest features in the musical life of the Italian Riviera.

The case of the San Remo organization is worthy of special note, both for its interpretative merits and for its unique continuity in the Italian string quartet field. Italy now has, in fact, only two other permanent quartets comparable to this one in interest of performance and program: the Quartetto Poltronieri, sponsored by the Teatro del Popolo of Milan and the Quartetto di Roma, domiciled at the Accademia Filarmonica Romana. The San Remo group surpasses both in the number and attraction of its offerings. For this, thanks again, are due to the unwavering ideals of Comm. De Santis, whose intelligent initiative and liberality have made it possible to continue on the cultural mission of this organization, in the face of continuous deficits year after year.

Making the Riviera Musical

During the four long seasons that Prof. Ferraresi and his collaborators have been ministering to Riviera music-lovers, an important volume of the world's outstanding quartet and other chamber literature has been presented. A particularly valuable aspect of Ferraresi's well-constructed program is the large place given to Italian and foreign moderns. His missionary work on behalf of Italy's contemporaries—most of whom have too few defenders—is a signal service to the national tonal art; virtually all the salient works have figured on his programs. This year I recall especially works by Alfano, Pizzetti, Respighi, Tommasini, Desderi, Lualdi, Gedda and Bontempelli, among the Italians. The foreign moderns would make too long a list for this brief review.

With the early disbanding of the Quartetto di Roma owing to the loss of its cellist, Luigi Silva, transferred to the Venice Conservatory, only the Poltronieri group will remain to compete with the eminent position which the San Remo Quartet and assisting pianist have come to occupy in this field. They, like the Poltronieris, are now beginning to travel; they already have appeared twice in Turin and have engagements for Venice and Paris, Lugano and Villa d'Este on Lake Como.

One of the remarkable things about this organization is the high degree of ensemble finish achieved in the comparatively short period of four years. To convince one of this, it was sufficient to hear their performance of such widely diverse works as the Bloch quintet, the Milhaud concert suite in D (also for quintet), the Honegger Rhapsody, the Debussy and Ravel quartets, the Turina trio in D and Migot's Paravent de Laque aux cinq images, on the one hand, and the classics and romantics on the other. Admirable fusion, balance, precision, elasticity, expression. The Turin critics, after the concerts there, confirmed this.

Italy's Leading Violinist

It should be said at once that a lion's share in the honors legitimately falls to the quartet's first violinist and director, Prof. Ferraresi. It is Ferraresi who has disciplined the group and brought its ensemble playing to the present high level of artistry, a service accomplished at the sacrifice of considerable personal notoriety, but which he has gladly given in the interest of the cause. It is above all his personality which has impressed a stamp of unmistakable distinction to the group's work.

Moreover, Aldo Ferraresi is not a new name in Italian music chronicles. A pupil of Ysaye for six months, he attracted attention as a boy virtuoso in a concert at Verviers, Belgium, under the master's direction in 1923. When Kubelik heard him two years later at Abbazia, he said that the youngster from Ferrara was the only violinist whose prowess "frightened" him. Then came highly successful appearances at Stockholm, Prague and Vienna, to mention only the highlights, and finally at this same San Remo Casino, the Tschaikowsky concerto under the baton of Franz Schalk, shortly before the latter's death.

Ferraresi's solo offerings this year at San Remo fully confirmed his known qualities as virtuoso and poet of the bow. They also showed that he is constantly improving. I have no hesitation in rating him a foremost violinist at the present time. He combines in happy balance all the essential qualities of a great artist. A consummate stylist, he brings to his interpretations a breadth and perspective lacking in many a figure now in the international limelight. Again this year, he made the deepest impression in the Tschaikowsky concerto—a highly poetic yet rigorously chaste reading.

Typical specimens of his technical wizardry were given us in the Paganini-Kreisler Campanella and in the Tartini Trillo del Diavolo; they were highly finished performances revealing a mastery so complete as to seem effortless and enabling him to concentrate on beauty of tone and line. His flair for modern works was further demonstrated in such pieces as the Debussy sonata (in which he gave delicate cohesion to the apparently fragmentary material), the Ravel Tzigane (done with rich, but refined sensuality), the Szymanowski Fountains of Arethusa and the Bulgarian rhapsody, Vardar, of Pancho Vladigeroff.

Modern Italian Chamber Music

Of the modern Italian offerings, several are deserving of note here as being particularly recent or unfamiliar. Alfano's second quartet (in C), in three connected movements, is highly characteristic of the composer in its clear, logical structure, its fervid fantasy and elaborate developments. The central *allegretto semplice*, suggestive of Russian folk-song thematically, is chiselled with the neatness of a cameo. Lualdi's E major quartet has good romantic alloy in its slow movement, the best for line and invention. Giulio Gedda's string trio is a discreetly modern, impersonal work in which the *larghissimo* is superior to the rest in unity, thematic beauty and development, as also in expressive virtue. Massimo Bontempelli's efforts in composition are amateurish.

Of San Remo's other chamber offerings, the most interest was aroused—to what degree through snobbery is difficult to say—by Ildebrando Pizzetti's lecture-concert, entitled La Musica delle Parole. An hour before the fragile, ascetic figure of "Ildebrando da Parma" appeared on the platform, the aristocratic little Casino Theatre was crammed with a select audience gathered from a wide radius. The songs chosen to illustrate his address were a pair of seventeenth-century arias each by Milanuzzi and Falconieri, followed by Pizzetti's own Petrarch Sonnets, his Shepherds and a group of three of his recent lyrics on Greek poems (including the classic Dark Is the Sky). The distinguished composer was warmly fêted, together with his interpreter, the delicate concert soprano Ginevra Vivante.

Pizzetti maintains that in words considered by themselves, even when onomatopœic, it is not possible to speak of musical values—*musicalità*—still less of the music of words. This can be done, he explains, "only when the relation between the sound and meaning of the word (sound-matter on the one hand and meaning-spirit on the other) is inverted so that the meaning of the words is felt as matter and their sound as spirit." From these premises (smacking slightly of Mary Baker Eddy at first glance), Pizzetti develops his entire æsthetic creed, which it is not necessary to set forth here.

Carlo Zecchi Heard

A detailed review of all the other San Remo concert attractions would tire unduly the patience of the readers who have gone this far. Of the recitalists it must suffice to mention Carlo Zecchi, Italy's gifted pianist whom American concert-goers well remember. Zecchi was heard in three sonatas of Domenico Scarlatti, in Vivaldi's G major concerto, in Mozart's D major and Beethoven's Quasi una Fantasia sonatas, besides a closing Chopin group and various encores. American memories of this fine artist are still so fresh that one need not dilate here on the enchantments of his various interpretations, of which his Scarlatti readings seemed to me the most perfect. The magic of his pearly touch, the wizardry of his technic are not one whit diminished.

A closing word for nearby Bordighera. Though its tourist clientele has been terribly hit by the devaluation of the dollar and the pound, there is still sufficient musical enthusiasm among the remnants of the once-flourishing foreign colony of this romantic "City of the Palms" to keep alive a quartet society. In the brief cycle of five programs given this spring, the favorite was the now popular cellist Massimo Amfitheatroff, of Rome.

RAYMOND HALL.

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Steinway Piano

Emma Roberts Sings at House in the Pines

NORTON, MASS.—Emma Roberts, mezzo contralto, recently gave a recital at the House in the Pines, a school for girls. Her first group consisted of favorites of Miss Cornish, the head mistress of the school. Next came Sicilian, American and German folk-songs, settings of Kipling and A. A. Milne rhymes "for the 'littlest' girls," Negro spirituals and other songs, four descriptive numbers—The Clock (symbolic) in Russian, by Sachnovsky, The Cuckoo Clock (realistic) by Young, The Bird, by Fiske and The Rain (in French), by Georges. The final feature was entitled Radio Station H.I.T.P., Signing Off. There was an improvised microphone, and Kenneth McKay acted as radio announcer. Clifton Lunt was at the piano.

In this program Miss Roberts carried out her accustomed policy of adapting her offerings to fit the occasion. Although her repertoire is made up in the main of the serious and the standard, she also commands a lighter vein of art. The girls were delighted with her singing. This is the fourth time Miss Roberts has appeared at House in the Pines.

S.

Carl M. Roeder Presents Katherine Braun

GREAT BARRINGTON, MASS.—Carl M. Roeder presented his artist-pupil Katherine Braun in a piano recital on May 13 at the Barrington School. Miss Braun exhibited firm technic, good phrasing, comprehensive range of color and generous temperamental endowments in a program of numbers by Bach, Chopin, Debussy, Albéniz and Saint-Saëns. The last named composer was represented by the *andante sostenuto* and *allegro scherzando* from his concerto in G minor, with Sylvia Melnick at the second piano.

S.

Actors' Dinner Club Hears Shankman

Samuel Shankman, pianist, gave a recital at the Actors Dinner Club, Hotel Woodstock, New York, on May 12. He included among his numbers the Liebestraum of Liszt and the Revolutionary Etude of Chopin. On May 13 Mr. Shankman broadcast a program from WHOM, playing duets with Elvira Rosina Geiger. They offered arrangements from Faust and other operas. The next day, Mr. Shankman was heard in his regular weekly concert from WBNX, his list taking in etudes by Liszt and Chopin and two Chopin polonaises.

Juilliard Summer School Announces Band and Orchestra Courses

The Juilliard Summer School, New York, announces a special band and orchestra course for high school students. This course will include private instrumental instruction, daily rehearsals, and instruction in theory or ear-training. Chorus rehearsals and admission to all lectures and recitals are also included. The course is limited to actually enrolled high school students who must have the recommendation of their music director. They must likewise have had at least one year's experience in their high school orchestra or band. Only pupils with evident musical talent will be admitted.

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MASON & HAMLIN PIANO

Chicago Devotes Attention to College and Club Activities

Arthur Olaf Anderson to Teach at University of Arizona—Rudolph Ganz Heard in Fortnightly Club Recital—Choral and Studio Programs Well Attended

CHICAGO.—In the last few years schools of music in universities have taken a preponderant place. Not so long ago academic institutions paid their teachers so little that in only a few were found educators of wide reputation, but today it seems that such authorities are desirous of securing positions with these schools of music. The latest to accept an engagement with a university is Arthur Olaf Anderson, who will leave Chicago next fall to teach at the University of Arizona in Tucson. Mr. Anderson is soon to be made Doctor of Music by the American Conservatory of Music, where he was one of the theory teachers for twenty-five years.

FRAY-BRAGGIOTTI TWO-PIANO RECITAL

The two-piano team of Jacques Fray and Mario Braggiotti is so well known to radio audiences that their début here on May 17 in the final concert of the Emerson House benefit series brought a representative audience to Orchestra Hall. Their rhythm is excellent, their tone luscious, their technic good, and their stage presence excellent. There was much applause after each number. This review is based solely on their first group, which contained the Coronation Scene from Moussorgsky's Boris Godounoff, Liszt's Liebestraum and Ravel's Valse. The second group included Debussy and Falla compositions, and the second part of the program was devoted to jazz numbers and Ravel's Bolero.

YOUNG AMERICAN ARTISTS SERIES

Ruth Loftus, soprano, and Charles Baker, pianist, were presented in Jessie B. Hall's Young American Artists Series at Curtis Hall on May 17.

CHICAGO LUTHERAN TEACHERS' CHORUS

At its annual concert, at the Chicago Real Estate Board Building on May 17, the Chicago Lutheran Teachers' Chorus, under George L. Tenney's direction, had the assistance of a children's chorus of 100 voices and Margaret Lester, soprano, Raymond Koch, baritone, Ruth Sanderson Phillips and G. Archer Farrell, pianists, and William Lester, organist.

GANZ PLAYS AT FRIDAY CLUB

When Rudolph Ganz was engaged to appear before the Friday Club on May 4, at the Fortnightly Club, he was asked to play his own Animal Pictures. Performed to the accompaniment of many humorous descriptive remarks, these sketches excited the audience to overwhelming enthusiasm. Mrs. Betty Hubbard delivered four of Mr. Ganz' songs delightfully. Of unusual interest was his What Is Love, written when the pianist was seventeen. Other songs gathered from the prolific composer's repertoire of over 200 were his The Tooth and Song of the Night. The words in the latter were written by Mr. Ganz' younger brother.

SPRING FESTIVAL AT NATIONAL COLLEGE

As every year, Louise St. John Westervelt directed the music for this spring's festival program at the National College of Education in Evanston, Ill. Miss Westervelt's desire to offer something novel leads her to delve deeply into song and choral literature. For the festival program of the National College on May 11, she arranged a setting, In the Land of the Midnight Sun, with music by Danish and Swedish composers and folk-songs of those northern lands. Under her expert leadership, the college choir sang a Danish folk-song arranged by Sandby, Korling's A Happy Song, Vermeland and Judge's Dance (Swedish folk-songs), Kramer's arrangement of the Swedish melody, When I Was Seventeen, and Glide On! from Delibes' Les Norvegiennes. A well balanced group of nine voices gave admirable presentations of Grieg's In a Boat, and the Swedish folk-song, Cradle Song. The large choir sang with excellent tonal balance and elasticity, a fine regard for nuance and delicacy of tone. The smaller group, too, showed the result of Miss Westervelt's conscientious and thorough training. The singers carried out their conductor's most minute demand with the utmost precision. This was one of the finest things Miss Westervelt has done in music at the National College of Education.

CHICAGO CLUB OF WOMEN ORGANISTS

Chicago composers were honored by the Chicago Club of Women Organists in a program devoted entirely to their compositions, at Kimball Hall Organ Salon, on May 14. The participants were Marie Briel, Clara Gronau and Helen Westbrook, organists, Grace Parmele, soprano, and Alberta Smith, reader.

MRS. GRACE IN OPERA EXCERPTS

Frances Coates Grace was heard in excerpts from Scenes from Little Women, opera by Eleanor Everest Freer, at the Astor Art Club, on May 18.

CHILDREN'S CONTEST WINNERS TO BE HEARD

The winners of the last children's contest of the Society of American Musicians will be presented in concert at Kimball Hall on June 8, under the direction of Bertha Ott. The program is to be given by Mildred Handler, Patricia Jane Valleau, Rosalie Lee, Nancy Rowland, Bertha Ostrar and Aaron Bell, pianists, ranging in age from ten to seventeen.

SACERDOTE STUDIO NOTES

Soledad Rendon sang the title rôle in the world première of the opera Chinchi, produced last month in Merida, Yucatan, Mexico. The opera, based on an episode of the Mayan history, has been translated into English and will be presented shortly in the United States.

Leta May, former student of Edoardo Sacerdote, and one of the youngest singers ever to have appeared on the stage of the Chicago Civic Opera House, sang Rosina in the Barber of Seville, Gilda in Rigoletto and the title rôle in Lucia with the Hippodrome Opera Company in New York recently.

Estelle Allen Striplin, former president of the Birmingham (Ala.) Music Teachers Association and one of Birmingham's foremost vocal instructors, directed two performances of Cavalleria Rusticana, in which she sang the rôle of Santuzza.

Beatrice W. Brook appeared in a recital on April 29 for the Vedanta Society of Chicago.

Bertha Waldman, winner of the contest of the Society of American Musicians, gave a recital at Kimball Hall on April 11. Miss Waldman also won the contest conducted by the Chicago Women's Musical Club.

Barbara Drangelis, of the Chicago Civic Opera, was soprano soloist at the concert given last month by the Civic Orchestra of Chicago in Gary, Ind.

Elizabeth Lynn was guest artist on April 15 at a musicale in Beverly Hills.

HERMAN DEVRIES GIVES LECTURE

Before an audience of 800 women, Herman Devries gave his interesting talk, Reminiscenes on Georges Bizet, at the Medinah-Michigan Avenue Club on May 16.

AMERICAN CONSERVATORY NEWS

The final contest for pianists at the commencement concert will be held in Kimball Hall on May 26.

Paul Nettinga, tenor, from the Karleton Hackett studio, has been engaged for the singing ensemble of seven voices that are to appear daily at the Swift Symphony Orchestra Shell, Century of Progress, during the first five weeks of the Fair.

Lenore Nerius, soprano, student of Harriet Hebert, won first place in the recent Walther League activities contest for Illinois and Indiana.

Mildred Kramer, pianist, pupil of Fern Weaver, and Virginia Johnson, soprano, student of Esther Goodwin, were heard in recital at the Studio Theatre on May 19. Miss Weaver presented her adult piano students, assisted by Paul Nettinga, tenor, in recital on May 12.

Alf LeRoy Urseth, organ pupil, appeared as soloist with the Wheaton College Symphony Orchestra at the annual concert in the college auditorium on May 10.

RENÉ DEVRIES.

Quaker City Commencements Hold Interest

Yvonne Krinsky in Recital—Philadelphia Conservatory Offers Graduation Concert

PHILADELPHIA.—Yvonne Krinsky, pianist, and student of Isabelle Vengerova, was heard in a graduation recital at Casimir Hall, Curtis Institute of Music, on May 15.

Miss Krinsky's program was as follows: Variations and Fugue on a Theme of Handel, op. 24, by Brahms; Beethoven's sonata in E, op. 109; Chopin's barcarolle, op. 60, and nocturne in E minor, op. 72, No. 1; Debussy's Doctor Gradus ad Parnassum and Jardins sous la Pluie; and Venezia e Napoli by Liszt.

In each of these selections, the soloist exhibited facile technic of that delightful clarity so noticeable in Curtis graduates. Her interpretation of the Brahms and Beethoven numbers was excellent, as was also that of the Chopin nocturne. The Liszt number was a *tour de force*, and given with much brilliance. The audience was enthusiastic, and recalled Miss Krinsky many times.

PHILADELPHIA CONSERVATORY EVENTS

The Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman, managing director) held its annual commencement exercises and concert in the Bellevue-Stratford ballroom on May 17, before an audience which filled every available chair and left many standing.

The opening number of the concert was a chorale of Bach, Wachet auf, ruft uns die stimme, sung by the chorus, conducted by Dr. Frederick W. Schlieder. There followed the Brandenburg Concerto No. 5 for piano, flute, violin and orchestra, played by Mary Isaac, piano, Jeanne Russell, flute, William Bless, Jr., violin, and the Conservatory String Orchestra, conducted by Boris Koutzen. Gordon Grosvenor played the third movement of the Chopin E minor concerto, with Arthur Reginald, a member of the faculty, playing the piano arrangement of the orchestral score which had been made by Eugene List. Edward Haines pleased with his performance of Wieniawski's Romance sans Paroles et Rondo Elegant, accompanied by Edith Ulmer. The String Orchestra was heard in the Passacaglia (Handel-Koutzen), well directed by Mr. Koutzen. Mary Naulty did some of the most artistic work of the evening in her performance of the gem-like Brahms intermezzo in E flat. The Conservatory Choral Class, under the direction of Dr. Schlieder and accompanied by Miss Isaac, sang Brahms' Requiems Nos. 1 and 4 showing careful training and good work on the part of the group. Eugene List, youthful pianist, played the F major ballade of Chopin and the Rubinstein etude with brilliance. Helen Weisz also appeared to advantage in the first movement of the Lalo Symphonie Espagnole for violin and orchestra, with Katherine V. Lippincott playing her own arrangement of the orchestral score. Edith Ulmer proved herself a disciple of modernism in three numbers by de Falla, Schönberg and Bartok. Due to the illness of Louise Zehring, who was to have played Debussy's Danse Sacre et Danse Profane, for harp and orchestra, her teacher, Edna Phillips, first harpist of the Philadelphia Orchestra, consented to take her place and gave a brilliant performance accompanied by the Conservatory String Orchestra. Sylvia Noble did good work in her playing of the Prokofieff concerto No. 3 for piano and orchestra, accompanied by Miss Lippincott in her arrangement of the orchestral score.

The commencement exercises and presentation of diplomas were conducted by Dr. Olga Samaroff, who made brief and fitting remarks regarding the training of both performers and listeners in the realm of music. The following diplomas and degrees were conferred: teachers' diplomas in piano to Mary Louise Hay, Marion Irma Miller, Mary Elizabeth Naulty, Sylvia Noble and Sister Mary Angela, S.M.; in violin to Edward Benjamin Haines, Jr. and Kathryn Hilda Hoppe; in flute to Laura Jeanne Russell. Soloists' diploma went to Katherine Virginia Lippincott and Edith Carolyn Ulmer; degrees of Bachelor of Music to Ethel Ray Augustin, Helen Houghton Kirk, Mother Mary Bernard, S.H.C.J., Mother Mary Constance, S.H.C.J., Sister Mary Francis, S.M., and Degree of Master of Music to Paul Nordoff.

The program closed with a Bach chorale, Lobt Gott, ihr Christen alle Gleich.

M. M. C.

Houston, Tex., Orchestra Plans 1934-5 Season

Frank St. Leger Reappointed Conductor of Ensemble—New Officers Elected

HOUSTON, TEX.—At the annual meeting on May 7 of the Houston Symphony Orchestra, at the Warwick Hotel, Joseph S. Smith was elected president of the association. Mr. Smith, who succeeds Dr. Joseph Mullen, president for the past three years, has been actively identified with the orchestra and he is an ardent worker for the cause of music.

Other officers are Dr. R. A. Tsanoff, re-elected first vice-president; Horace Darton, second vice-president; Charles Perlita, Jr., treasurer; Mrs. W. H. Hogue, reëlected recording secretary; Mrs. W. A. Paddock, re-elected corresponding secretary; Oveta Culp Hobby, parliamentarian. All the directors were reëlected and the following added to the board: H. R. Cullen, St. John Garwood, Mrs. J. Moody Dawson, Thomas Moore and Mrs. C. J. Robertson.

Frank St. Leger will be the conductor for the six concerts to be given during the 1934-35 season. In recognition of their services to music and the orchestra for the past three years, Dr. Mullen and Ima Hogg were presented with leather scrolls.

K. B. M.

ATTRACTIONS

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NEW YORK MAY 26, 1934 No. 2824

Inspiration still is the greatest composer.

—o—

Washington is continually devising new taxes. Why not tax the encore nuisance at concerts?

—o—

The radical composers are now compelled to devise new fashions in music or else shut up shop.

—o—

What has become of the loud prophecies of a few years ago that jazz would point the way to a new art music?

—o—

The composer's nature is so constituted that tonal creators can judge the works of their colleagues better than their own.

—o—

In paraphrase of the popular song about California, many modernistic composers could now sing, "Classics, here we come."

—o—

The poet Cowper declared that words conceal speech but he never would have said that modernistic compositions conceal inspiration.

—o—

If any more dictators are required in European countries, they might pick some good material out of the ranks of orchestral conductors in America.

—o—

All over the country there has been a bumper crop of grand opera this spring and the harvest will last also through the summer. Best of all, President Roosevelt may be counted upon not to decree underproduction or even lyrical depreciation.

—o—

England wishes to have her debt to this country scaled down. Our transatlantic cousins could easily reduce the size of the choruses in their Messiah performances and thereby save something toward meeting their American obligations. Failing that, let them send us several new Mikados and Pinafores and we might feel inclined to close an eye about our financial bill.

—o—

The Stadium Concerts Appeal

In common with other notable musical institutions, the Lewisohn Stadium Concerts, given annually during the summer by players of the New York Philharmonic Symphony Orchestra, are in need of public contributions. The Stadium series, now in its seventeenth year, and one of the most unequivocally popular musical attractions of Manhattan, has carried on courageously through the years of the deepest economic setbacks. Now that better times are in sight, the strain of this effort is being felt, particularly in the financial aspect of the venture. The Stadium Concerts have therefore gone to the people with a plea that $50,000 be raised in order to assure the continuance of a fine and rewarding cultural program.

Mayor LaGuardia, honorary chairman of the fund campaign, speaking at the meeting which officially opened the drive on May 15, promised that he would use his influence to obtain use of the Stadium rent free for the series. "The Stadium," he said, "is a civic institution. It is a source of pleasure to thousands of people." This was a sober statement of a self-evident truth, for summer residents of New York have a particular affection for the open stretches of this classic Grecian amphitheatre and for the orchestral music wafted to the thousands on balmy summer nights from the stand in the field below.

It would be a grievous thing if the generous donation of the handsome structure to the College of the City of New York by Adolph Lewisohn and his subsequent patronage of the concerts were to meet an obstacle in public indifference.

However, the heartening report was made on May 15 by Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, that $18,000 had already been pledged toward the $50,000 fund. The projected expenditure will be about $190,000 (less what is taken in through admissions). The remainder of the fund should not be insuperably difficult to raise, considering the much larger contributions made this year toward winter symphonic and opera music in New York. But it is important to stress the fact that this is not a purely local campaign, that others who spend some time in the city during the summer also benefit from the series, and that the radio audience has during recent seasons received the benefit of numerous broadcasts from the Stadium.

The program outlined for the eight weeks from June 26 to August 20, is a more than usually ambitious one, with José Iturbi, Eugene Ormandy and Willem van Hoogstraten as conductors of the symphonic events, Hugh Ross for special choral works, and Alexander Smallens for eight projected hearings of grand opera. With such a comprehensive list, the opportunities offered to summer visitors are unusually tempting. Not least of these are the many music students and teachers from other cities who annually come to the metropolis for post-graduate work, and who are able to complement their classroom courses with actual hearing of a wide and varied menu of music not always accessible in their home communities.

—o—

Broadcasting Bills in Congress

Alarm has spread in the camp of the radio magnates at the introduction in the United States Congress of measures for control of the broadcasting industry. A majority of senators were reported on May 15 to be in favor of the passage of the Dill bill (S. 3285), which aims to create a communications commission to regulate radio, along with the telegraph, telephones and cable facilities of the country. Complications have arisen through the effort of a religious group to introduce what is known as the Wagner-Hatfield amendment, from the Senate floor after it had been rejected in committee with only two favoring votes. The latter provides that the commission shall revoke all existing licenses prior to ninety days after the bill becomes law, and that when the wave frequencies and hours are reallotted by the commission, one-fourth of all radio broadcasting facilities shall be reserved for "educational, labor, coöperative and similar non-profit-making associations." Similarly, Radio Commissioner James H. Hanley in a recent statement advocated the parcelling out of broadcasting channels to religious and educational groups.

The opposition to both proposals is very firmly intrenched. The attitude of the powerful radio organizations of the country is represented in a statement by Philip G. Loucks, managing director of NAB, who asserted that this was "a fight between life and death" for them, since the amendment would "completely destroy the present system of American broadcasting."

Meanwhile, the House Interstate and Foreign Commerce Committee on May 8 resumed hearings on the Rayburn communications bill, which does not amend the present Radio Act in any material respect and is therefore favored by the broadcasters.

Along with the desperate outcry of the radio heads against favoring any "group, class or denomination" in allotting broadcasting privileges, one may profitably consider just what degree of educational, artistic and other uplifting service the present privileged holders of licenses have performed. A conference held by the National Committee on Education by Radio in Washington, D. C., on May 7 and 8, had as its avowed purpose the discussion of "the use of radio as a cultural agency in a democracy." This group before adjourning adopted a report prepared by a committee headed by Dr. Arthur G. Crane, president of the University of Wyoming, demanding that the government assume control of broadcasting stations, but not necessarily full ownership or operation. The report contained the significant words: "If the objectives of a national broadcasting program are to be realized, adequate support must be provided. The government should cease incurring expense for the protection of channels for the benefit of private monopoly, without insuring commendable programs satisfactory to citizen listeners."

Those who have primarily the good of the musical profession at heart have long been cognizant of the flaws in the present system, and that of Great Britain has been pointed to as a salutary object lesson. We think nothing more wholesome for the entire industry could be devised than an impartial and independent commission to supervise programs, to insure that they be of suitable artistic quality, and to limit rigidly the more trivial radio manifestations, to, say, twenty per cent of the total average broadcasting day, instead of the eighty or ninety which is the rule at present. Something of the sort should certainly be incorporated into any radio control bill passed by Congress. Unfortunately the music educational groups are not so active in behalf of their own interests as the strictly sectarian bodies.

—o—

Opera Still Hath Charms . . .

Opera may have yielded some of her glamour to the movies, but there is potency in the old form still. While it is true that her devotees are no longer able to unhitch the horses from a prima donna's carriage and take their places between the shafts for a triumphal journey from pier to hotel, since so many modern-minded songsters now travel by airplane, the huzzahs and the bravos still tremble in the air upon ocasion.

Indeed, nowadays whole segments of the population are so tenderly solicitous of the so-called "waning" music drama that they dig deep into their pockets and raise munificent guaranty funds to ward off that threatened decline. Perhaps the titled gentry are not so lavish in hurling jewels at the feet of favorite singers, since many of their tiaras are in hock and replaced by paste ones, or else they themselves are chafing in ignominious and humdrum banishment. But a favorite is still a favorite.

Perhaps never in its somewhat checkered career has music had so much prestige with the political and financial leaders of the country. Only the other day some Kentucky mountain balladeers gave a "command" performance at the White House; and some of the proudest names of the country stud the committees of the leading symphony orchestras. The same is true of the opera boards. In cities where the performances are provided by traveling companies, the social and governmental arbiters outdo one another to propitiate the lyric muse by handshakes, testimonials, endorsements and financial drives.

When recently the San Carlo Grand Opera Company revisited Salt Lake City, Utah, where the company has appeared since 1901, its doughty impresario, Fortune Gallo, was greeted by Governor Henry H. Blood at the Capitol. According to recent report, the mayors of several cities, including San Francisco, Los Angeles, Portland (Ore.), Seattle (Wash.) and Salt Lake City have issued public proclamations proclaiming "opera weeks," a tribute that used to be reserved for such solemn occasions as Thanksgiving. Several months ago the legislature of Illinois solemnly passed a resolution endorsing the Chicago Grand Opera Company's work.

It does seem, indeed, that if some of the trappings and tinsel of opera has been worn off in recent years, the form itself is showing a surprisingly vigorous life. And equally significant are the new honors and acknowledgments of the potency of this queen of song. When legislators and executives of the state and nation willingly interrupt their important tasks to cast a vote of confidence or speak an encouraging word for music, it is a sign that the efforts of countless workers in the field of appreciation, the conductors, impresarios and artists who have labored over a period of many years to make the public more responsive to tonal art, have not been wasted.

VARIATIONS

By Leonard Liebling

Artur Schnabel made his début recently—no, not as a pianist, but as a public speaker. It was at the Brighton (England) Symphony Players' annual banquet.

Asked to make some remarks about "the future of music in Europe," he began by saying, "I have definitely closed my prophet department"; but he did express some opinions nevertheless, of which these are a part: "I do not fear for the future of music. . . . Every one who likes music is musical. I do not think this understanding of music of which we hear so much is really necessary. The liking of music is enough. It doesn't matter which type of music is liked if every type is liked by somebody. I don't begrudge jazz music being more popular than Mozart quartets, which for me mean more than jazz music."

Sane and sensible words, debunking a much inflated subject. I have often wondered how much appreciation of music is really engendered by the persons who are professional expounders of the appreciation of music. After all, the tonal art came before the appreciators. Who taught the first listeners how to appreciate?

A friend of Schnabel supplies this story: "Artur has been in Palestine recently for the first time and while his concerts did not exactly draw multitudes, some of the Palestinian Jews showed a very special kind of appreciation. One of them came to him after the concert and said: 'What a great thing it is to have heard you and to have real Beethoven at last. We have waited for him for two thousand years.'"

⁂ ⁂ ⁂

Apropos of speeches, from M. B. H. comes this comment and consolation: "Mary Garden is announced to give lectures on Debussy in this country next season. Well, if Bruno Walter is a pianist, Iturbi a conductor, Amato an impresario, Hofmann an inventor, Bori an opera promoter, and Kreisler a musical comedy composer, why in heck shouldn't Mary Garden be a lecturer?"

⁂ ⁂ ⁂

For no reason political but merely of persiflage, let me retail the latest story from Hitleria. Two Hebrews, walking on the shore of Wannsee, the lovely lake near Berlin, noticed a sign outside a bathing pavilion, saying: "Jews may bathe here." "You see," Goldberger remarks to Minzesheimer, "the Nazis are already drawing in their horns. It says 'may' bathe, but not 'must.'"

⁂ ⁂ ⁂

Last week I told Josef Hofmann that I had heard a twelve year old lad, Glauco D'Attili, perform the Schumann C major Fantasie for piano. Hofmann recalled that he played the work as an eighteen year old youth for his teacher, the mighty Anton Rubinstein, who said: "Very nice, my boy, but when you are forty, you will interpret the Fantasie differently."

"And now," Hofmann added, "I have passed forty, and am still developing my interpretation of that masterpiece."

⁂ ⁂ ⁂

In piano technic there seem to be changing and recurring fashions as in composition and other branches of music. In the earlier days of the keyboard the flat finger was the prevailing position of the digits. Then the curved finger came into vogue and held its own for many decades. Of late years the flat finger seems again to be the favorite method and most of our younger pianists use it.

Incidentally they have discarded—seemingly for good—the long hair and the flourishing of hands which distinguished their predecessors. No doubt they discovered that only Samson was helped by hirsute abundance; and that piano tone comes solely from contact with the keys and not at all through manual wavings in the air.

The soulful gesturings, melancholic head shakings, and limp bodily droopings over the keyboard are still practised by a few of the older virtuosi. However, their posings have a distinct flavor of an era definitely past. Maybe radio and its invisibility have helped to bring about the new order of things. It is a welcome improvement.

⁂ ⁂ ⁂

Cincinnati, O.,
May 15, 1934.

Dear Variations:

Reading through Variations today in your May 12 issue, I noticed that you print the celebrated "Ode to Discord" which, though you may have discovered it as a reprint in a recent issue of the London Spectator, dates from prewar days. I forget the name of the author, but if memory serves, it was written especially for my old professor, Charles Villiers Stanford, in 1910 or thereabouts, and served him as the basis for his very amusing choral work of the same name, which was produced in London in 1910. I think Stainer and Bell were the publishers and I think the work is still in print. Stanford, as you probably remember, had a great contempt for the so-called ultra-modern music of that time, and he set out to write a piece of music interspersed with what he fondly imagined were cacophonous discords, but which, even in that day, did not very much alarm us. Poor old man; he was determined to register some kind of protest before he died, but I am afraid that the "Ode to Discord," though it produced a temporary *succés de scandale*, did little or nothing to stem the tide of modernism.

I cannot quite imagine how this poem found its way into a recent issue of the Spectator, for the poem is at least twenty-five years old. Try to secure, as a musical curiosity, a copy of Stanford's work. Duncan MacKenzie (of Carl Fischer's) may know where it is obtainable. Any way the London publishers will certainly have many copies on hand.

To change the subject, I read with interest your editorial, Britain Points a Radio Moral. There is a lot of truth in my friend, Henry Wood's comments on the subject of the influence of the B.B.C. on the masses. You will perhaps be astounded to hear that at a B.B.C. symphony concert which I conducted in 1922, I gave England its first taste of Varèse (Hyperprism), not to mention a number of other very contemporary and hitherto unheard-of works. This is a sample of the broad-minded attitude of the B.B.C., even in those days, but some of the letters I received two days later from indignant "listeners-in" on the subject of contaminating the ether with such musical obscenities, would have afforded you twenty minutes' diverting reading. Greetings from

Yours as always,

EUGENE GOOSSENS.

⁂ ⁂ ⁂

Dr. George Liebling sends his new Octave Etude, composed under the influence of Los Angeles sunshine and climate. There is nothing somnolent about the piece, however, and only agile and busy wrists may hope to manage the difficulties in required fast tempo. Several two handed passages in divergent unconventional movement offer some tricky novel problems for the player. An engaging lyrical theme contrasts with the prevailing octave technics. Dr. Liebling dedicates his opus to Ernest Hutcheson. (It is published by Wesley Webster, San Bruno, Cal.)

⁂ ⁂ ⁂

Irving Schwérke, Paris news detective for the Musical Courier, communicates to this department: "There is something I cannot figure out. The other night, at Marian Anderson's recital, I spied two world-famous singers, one sitting in the back row, the other in the second.

"Of the first I inquired, 'Isn't she marvellous?'

"To which I received the answer, 'I am sitting too far back; I must get a front seat so I can judge.'

"Of the second I also inquired, 'Isn't she marvellous?'

"To which I received the answer, 'I am sitting too far forward; I must get a back seat so I can judge.'" . . .

"This story is now going the rounds:—A certain tenor, with beautiful high notes, is very popular at the Bordeaux Opéra. The public, as often happens in opera, attend primarily to hear him. Now and then, (as also often happens among tenors) our 'hero' increases the pleasure of his listeners by hanging on to one of those high notes for all he is worth. A few nights ago, he got up and on to a marvellous high C, and hung on and on and on and on. This (the story runs) did not please the orchestra conductor, who threw down his baton, stopped the orchestra, folded his arms, and assumed a waiting attitude. The tenor suddenly noticing that his support had given way, relinquished his hold on the high C, walked to the edge of the stage and peering over into the orchestra pit, inquired in a scathing tone of voice, 'What's the matter, Mr. Conductor, are you tired?' The rest is easy to imagine."

⁂ ⁂ ⁂

I am enjoying a wonderful Spring—and not only because concerts and operas are at a seasonal end for me. I feel more fit than for several years past, am in splendid appetite, and have lost my neuritis and some hateful excess poundage. Through abstemious diet or annoying exercises? Far from it. A necromancer took me in hand and performed healthful miracles. He is a busy man, and does not seek clients, and has asked me to keep him a secret.

Nevertheless I am inclined to pass him on to those who need him, provided that you do not all crowd in upon me at the same time for the information.

Should I be in Europe you may have the glad tidings from my associate editor, Horace Johnson, who first gave me the revelation.

What my necromancer does for the vocal musculature, is of particular interest to singers. (And his charges are refreshingly reasonable.)

⁂ ⁂ ⁂

Mr. and Mrs. Carl Bickel, friends of Fitzhugh Haensel, the manager, report that they were in far-off Fez (capital of Morocco) not long ago and reached the hotel there after a long and tiresome trip. The exhausted Mrs. B. sank into a chair near the lobby desk while her husband registered. On a nearby table lay the Musical Courier which she eagerly picked up and opened. The first page she saw was devoted to an article on palmistry, with a picture of the hand of Haensel. "It was like a welcome from home restoring me to cheerfulness," Mrs. Bickel wrote to that impresario.

⁂ ⁂ ⁂

A recent radio concert from Warsaw brought a recital of Chopin compositions. America replied with a jazz band program of hotcha numbers.

⁂ ⁂ ⁂

The Argonaut, bright and versatile San Francisco weekly, is one of the welcome regular visitors to this desk. The journal has an excellent music department in which a saving sense of humor makes frequent appearance.

Of late weeks, The Argonaut has been publishing a series of tonal reflections under the title of The American Musical Credo, and the list of beliefs is as amusing as the famous general Credo published in the old Smart Set magazine by H. L. Mencken and George Jean Nathan.

Here are some excerpts from The Argonaut's compilation:

That conducting is the greatest of musical accomplishments.
That negro spirituals are America's only folk music.
That a genuine artist must be high-strung and touchy.
That pianists have long, slender fingers.
That a bad pupil is the fault of his teacher.
That Bach is more difficult to play than Schumann or Chopin.
That an Italian performer knows best what to do with Italian music, a Russian with Russian music.
That the other fellow must be taught to like what I think is good for him.
That a temperamental conductor is all over the place, and frightens the wits out of his orchestra.
That Beethoven hated all aristocrats.
That Mozart was pure as a lily.
That the proper amount of suffering required for the arts is beyond the American capacity.
That an artist frowns while his thoughts are deep.
That opera is slightly foolish, and could be dispensed with.
That the English language, and particularly the American is unmusical.
That a teacher is good according to the number of his pupils.
That all great musicians were infant prodigies.
That infant prodigies always go to the dogs.
That a child should romp around with other children, instead of practicing.
That the real genius lives a life of starvation.
That the great musician is absent-minded and impractical.
That he weeps much, and always kisses his men friends good-bye.
That he lives a life of pain and anguish.
That he is a tyrant to his wife and children.
That he makes love to all women.
That he never thinks of anything but music.
That the pianist practices ten hours a day.
That the memorizing of a sonata or a symphony is a miracle.

⁂ ⁂ ⁂

Usually when an American composer decides that he's a martyr, the musical editor becomes one.

⁂ ⁂ ⁂

It must be a strange thought for the Metropolitan Opera boxholders to reflect that they retain their exalted places chiefly because of the donations of the public.

⁂ ⁂ ⁂

One of the early Popes, commenting on the dryness of church music, asked wisely: "Why should the Devil have all the good tunes?" Along the same line of reasoning, a modern musical American might inquire: "Why should Europe have all the musical festivals every Summer?"

⁂ ⁂ ⁂

In the latest issue of Modern Music, an article by Arnold Schönberg discusses the problems of the harmony of today. To some of us the chief problem is the harmony of Schönberg.

⁂ ⁂ ⁂

For several weeks I have been missing something from the Musical Courier and just now I discover what it is—Simon Snooper and his accounts of all the musical cocktail parties. A sober summer is fit punishment for the rascal.

Foreign News in Brief

Zürich Hears Vienna Philharmonic

ZÜRICH.—The Vienna Philharmonic Orchestra on its tour to England appeared here under the leadership of Bruno Walter and filled the large Tonhalle to the last seat. Their playing of Beethoven's seventh symphony, Weber's Oberon overture and the Tristan Prelude and Liebestod caused true enthusiasm. Another concert in Bâle was equally successful. J. K.

Feuermann in Palestine

JERUSALEM.—Emanuel Feuermann, Viennese cellist, has given concerts in Jerusalem, Haifa and Tel-Aviv between April 22 and 28—everywhere with success. It was his first appearance in Palestine and his art was much admired by the growing number of Palestinian music-lovers. P.

From Our Readers

Tribute to Kelley

New York, May 7, 1934.

To the Musical Courier:

One often hears much—alas too much—of the lack of great compositions written by Americans, that I am impelled to share a heartening sign which I received at Oxford, Ohio, on April 27, when I was privileged to listen once more to Edgar Stillman Kelley's highly inspired musical setting of Pilgrim's Progress, the text being based on the allegory of John Bunyan by Elizabeth Hodgkinson.

The occasion was an unforgettable expression of the deep affection and respect in which Dr. Kelley is held, not only at Oxford, but throughout America and Europe. Many of his students and other musicians and friends, from all parts of the country, came to pay him loving tribute.

The performance was given by the School of Fine Arts at Miami University (Oxford), the performers being members of the Oxford Choral Union, mainly consisting of the student body—and the University Symphony, which was not augmented by professional players. Dr. Theodore Kratt, Dean of Fine Arts at Miami, conducted. For months he had lived with his subject and his young performers reflected the deep consecration, and masterly musicianship which his leadership expressed. Words fail me as I think upon the atmosphere of this epochal night. As the fresh young voices, many singing without notes, rang out the final triumphant shout: "Well done, good and faithful servants, enter ye into the joy of our Lord," I yearned that this great work, with its life-giving message, might be heard in every educational center of America; I yearned that the coming generations might learn, through its performance, that a master musician, one of their own—had thus chosen to illustrate the mission of music and to lift its standard to such heights.

I reached home only an hour ago and am hurriedly jotting down just a few of the touching and illuminating impressions that I received. America need have no fear for her musical future if such men as Edgar Stillman-Kelley can be inspired by, and pass on to others, the spiritual beauty, majesty and harmonic perfection which this entire performance embodied. All hail to all concerned and to Miami University for its divine discernment.

Very truly yours,
KITTY CHEATHAM.

I See That

Paul Althouse will have still another end-of-the-season New York appearance before his many summer activities set in. The Metropolitan tenor will sing in Madison Square Garden on June 5 at the benefit concert for the Lutheran Hospital of Manhattan.

* * *

Marguerite Covelle, soprano, is in Providence, R. I., appearing at several private musicales. She also has given a program in Springfield, Mass.

* * *

The National Association of Organists (Dr. William C. Carl, president) presented Marion Bauer of New York University on May 14, in a lecture, Contemporary Music and Choral Renaissance, illustrated by Harrison Potter, pianist.

* * *

Cecile Heller Miller, soprano, with Ada Sohn Siegel, accompanist, presented principally modern songs in a recital at Aeolian Hall, New York, on May 15, singing in Russian, German, French and English; songs by the American composers Fiske, Tipton, Carpenter, Giannini and Hart closed the program.

* * *

Anne Roselle, soprano, sailed for Europe, May 17, on the SS. Olympic.

* * *

Carlo Pascárella was at the piano for the recital of Emma France, under the auspices of the Women's Graduate Club of Columbia University, New York, on May 4.

* * *

Rachelle Shubow, pianist, includes among her May engagements a recital at Cedarhurst, N. Y.; private musicales in Brookline and Boston, Mass., as well as a program before the Pianoforte Teachers Club in Steinway Building, New York.

* * *

Maria Carreras is to be heard in an all-Chopin program over WEAF on May 28 at four o'clock.

* * *

Roy Jarman, tenor, and Inez Lauritano, violinist, gave a concert at the Esplanade Hotel, New York, under the direction of Marion Cadwallader, on May 13.

* * *

The Ionian Quartet recently played at the Beatrice, Neb., High School, in connection with the National Music League's policy of education concerts in schools.

* * *

Frances Hall and Rudolph Gruen, two-pianists, will be heard over WEAF tomorrow morning (May 27) in another of their weekly programs. They are to play Valse Brilliante in E (Moszkowski-Gruen) and Danse Russe from Stravinsky's Petrouchka. The Valse is one of the compositions arranged for two pianos by Mr. Gruen especially for these broadcasts.

* * *

Frederick Jagel, tenor of the Metropolitan Opera, is fulfilling numerous festival engagements. On May 3 he was featured at the Mt. Vernon, Ia., Festival; May 17 and 19, he appeared at the Westchester Festival, White Plains, N. Y., singing Walther in Die Meistersinger and in King David of Honegger. June 1 and 2, he is to appear at the St. Louis (Mo.) Saengerfest.

* * *

Göta Ljungberg, Swedish soprano of the Metropolitan Opera, gave a recital over the NBC-WEAF network on May 23.

* * *

Mildred Dilling, harpist, who is playing a program over the NBC-WEAF hook-up on May 27, will open her program with Chanson de Guillot-Martin by Clement Marot, continuing with Debussy's Arabesque No. 1, Liadoff's Musical Snuff Box and Brahms' waltz No. 15, op. 29.

* * *

Henry Hadley's oratorio The New Earth is to be heard in its entirety on May 27, when the Hoover Sentinels concert, featuring Edward Davies, baritone, the Chicago A Cappella Choir and an orchestra under Josef Koestner, is presented from Chicago over the NBC-WEAF network.

* * *

Three chamber music programs are being given by Egon Petri, pianist, over WJZ, on Sundays. The first was May 20, and featured Mr. Petri in a performance of the quintet for strings and solo piano by Dohnányi. Tomorrow (May 27) he is to take part in Walter Gieseking's quintet in B flat for piano, oboe, clarinet, horn and bassoon, assisted by a wood-wind quartet.

* * *

Beatrice MacCue, contralto, with Charles Pantley at the piano, and the Arco String Quartet, gave a recital at the Gardner School, New York, on May 18.

* * *

Ernestine Schumann-Heink's regular weekly program over WJZ on May 27 will include the contralto's singing of Trees by Rasbach and Schubert's Heidenröslein. The orchestra which shares these broadcasts with Mme. Schumann-Heink is directed by Charles Previn.

* * *

Ruth Shaffner, soprano, will present her pupils in a spring musicale on May 28 in the auditorium of St. Bartholomew's Community House, New York. Edith Sagerstrand, Florence Griffin, Clementine Catozella, Agnes Flower, Ann Kemp, Lillian Pelham, Ethelyn Talbott and Alfred Flower are to appear, assisted by Eugenie Limberg, violinist, and Virginia Duffey, accompanist.

* * *

Helen Augusta Hayes, vocal teacher, and Mary Wildermann, piano instructor, with Samuel A. Gold, violinist, collaborated in a pupils' recital at the Waldorf-Astoria Hotel, New York, on May 16.

* * *

Sir Hamilton Harty opened his season of orchestral concerts in Melbourne, Australia, at the Melbourne Town Hall on May 19. Prior to sailing from England for Australia, he conducted a performance of the Messiah with the Royal Choral Society at Royal Albert Hall, London.

* * *

A program was given by the Greenwich Sinfonietta (Gerald V. McGarrahan, conductor) on May 20 at the New School for Social Research, New York. They played music of Glinka, Borodin, Debussy and Strauss. During the week, concerts by the Chelsea-Greenwich music groups were played at the Spartacus Greek Workers Club, in the Education Auditorium of New York University, at Hunter College and at St. Vincent's Hospital, all in New York.

* * *

Helen Hawkes, pianist, appeared at the Actors' Dinner Club, New York, on May 14, and also at a musicale, Majestic Theatre, on May 20. A recital at Washington Irving High School, New York, is scheduled.

* * *

The Repertory Playhouse Associates held an hour of choral singing, including Gregorian chants, madrigals and a Bach motet, conducted by A. Lehman Engel, at the Heckscher Theatre, New York, on May 6.

* * *

Verna Carega, artist-pupil of Berta Gerster-Gardini, offered songs by Margaret McClure-Stitt at the Author's Breakfast during the recent convention of the League of American Penwomen in Washington, D. C.

* * *

Eva Emmet Wycoff directed the choir of the M. E. Church of Alton, Ill., in excerpts from The Messiah at a recent service. Edison Campbell, tenor, Allen Scovell, bass, Dorothy Falley alto, Mmes. Ruth Thompson, Berg Plummer and C. E. Pettengill were prominent in the performance, besides a dozen Wycoff pupils, members of the chorus.

* * *

Henri Deering is giving a series of master classes at the University of North Carolina in Chapel Hill, and Greensboro from June 18 through the month of July.

* * *

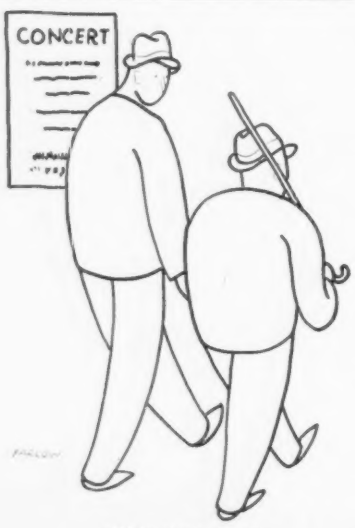
Mildred Dilling, harpist, was heard in recital on April 30 over an NBC-WEAF network. Miss Dilling owns what is said to be the largest collection of harps in the world, several dating back to the twelfth century.

* * *

Martha Martin, poet, author of Nature Lyrics, has issued Poem-Anecdotes of Child-Musicians, which includes stories in verse of Bach, Handel, Mozart, Beethoven, Wagner, Franck, Brahms, Tschaikowsky and MacDowell.

* * *

Lajos Shuk, cellist, and conductor of the Philharmonic Society Orchestra of Arad, Rumania, is in New York.



"Well, that's that!"

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

MAY

April 16 onwards	Stratford-on-Avon	Shakespeare Festival
April 18—May 27	Florence	Opera Festival
April 30—June 22	London	Covent Garden Opera
May 10—June 15	Berlin	Berlin Art Weeks (Opera, Concerts)
May (dates to be announced)	Mannheim	Third International Bruckner Festival
May 20 to 30	Leningrad	Music Festival
May 27—June 3	Dresden	Reichs Opera and Theatre Festival
May 28 onwards	Glyndebourne (England)	Mozart Festival
May 27—September 16	Oberammergau	Passion Play

JUNE

June 3—7	Wiesbaden	Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)
June 4—9	Baden-Baden	Richard Strauss Festival
June 7—24	Vienna	Festival Weeks
June 9—16	Canterbury	Canterbury Cathedral Festival
June 9—16	Bonn	Beethoven Week
June 11—17	Dresden	Richard Strauss Birthday Festival
June 11—18	Krefeld-Uerdingen	Handel Festival
June 28—July 1	Liebwerda (Czechoslovakia)	First Czechoslovakian Festival of Chamber Music

JULY

July 2—Sept. 10	Siena	Annual Musical Festival
July 6—8	Nüremberg	Sängerfest
July (date to be announced)	Bad Pyrmont	Festival "Young Germany"
July 9—August 20	Munich	Wagner and Mozart Festivals
July 15—August 15 (ca.)	Nuremberg	Meistersinger Performances
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 23—30	Würzburg	Mozart Festival (Residenz)
July 24—August 5	Zoppot (Ger.)	Forest Opera
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod
August (middle)	Bad Salzungen (Germany)	Thuringian Music Festival

SEPTEMBER

September (date to be announced)	Donaueschingen	Music Festival Week
September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September 8—16	Venice	Second Festival of Modern Music
September 21—26	Cassel (Germany.)	Music in the Home Congress

OCTOBER

October (date to be announced)	Cassel	Spohr Festival

OBITUARY

J. Allen Whyte

CHICAGO.—J. Allen Whyte, a pioneer Chicago manager, passed away here on May 14, at the age of seventy-nine. Mr. Whyte had brought to this country many eminent musicians of bygone days and was for many years associated with the Slayton Bureau. Scalchi and Remenyi were among those who made their American débuts under Mr. Whyte's direction. Upon leaving the Slayton firm he went into business for himself and brought to America several European bands. He was also connected for several years with the Chicago office of the Musical Courier. R. D.

Edward George Simon

BROOKLYN, N. Y.—Edward George Simon, composer and arranger of music, died at his home here on May 17 at the age of sixty-three. His compositions include Tango Serenade and Quirida. He also wrote words and music for many songs and transcribed and adapted various works for Carl Fischer, Inc. Another activity was writing music criticism for The Metronome. Mr. Simon leaves a widow, a son and two daughters. B.

Musicales

Sibyl Sammis MacDermid Introduces Nora Anderson

Nora Anderson, one of the scholarship winners sponsored by Doris Doe in the New York studio of Sibyl Sammis MacDermid, gave a recital on May 8, offering songs by Spohr, Handel, Schumann, Schubert, Thrane, Rangström, Salter, Clough-Leighter, MacDermid and Gilberté; also the Ballatella by Leoncavallo from Pagliacci. Vera Eakin was the admirable accompanist.

Miss Anderson at once established herself in the esteem of her listeners by the unaffected and easy manner of delivering her songs. She disclosed a pure soprano voice of good scale and warmth; considerable dramatic ability and a grasp of mood. She sang several rarely heard Swedish songs in native tongue, one of which she was requested to repeat. She received many flowers and hearty applause. M.

* * *

Piano Recital at Mannes School

A piano recital was given at the David Mannes Music School, New York, on May 14, presenting Ruth Kaufmann, Gladys Foster, Helen Houston, Arthur Dann, Tom Scherman and Marie Powers, who played works of Bach, Debussy, Franck and Brahms. They possessed the general quality of good technic and thorough grounding in tradition and the tenets of musicianship. Individuality and imagination were apparent in each participant, and a commendable absence of the stereotyped in their interpretations. The players gave evidence of enjoyment in their own performances, a feeling which communicated itself to the audience. There were keen appreciation and cordial applause throughout the program. S.

* * *

Paul Boepple in Program of Improvisations

Paul Boepple, one of the directors of the New Music School, New York, gave a recital in the auditorium of the American Dalcroze Institute on May 17. He presented a program which consisted entirely of piano improvisations. Mr. Boepple improvised on themes suggested by the audience and on one taken from a Bach prelude. In his demonstration Mr. Boepple made use of contrapuntal and homophonic forms. The recital was one of unusual interest inasmuch as improvisation, which in the days of Bach was considered so important in music education, is less cultivated in contemporary music. Mr. Boepple's talent in this direction is a fruitful one and his development of the suggestions of his hearers proved to be musicianly and interesting. This was the first such recital that Mr. Boepple has given in public in New York, although he has been heard in several programs illustrating this art in private. There was a large audience in attendance which warmly applauded his efforts. H.

* * *

Maria Carreras Sponsors Boy Pianist

Maria Carreras presented her twelve-year-old pianist, Glauco D'Attili, in recital at Steinway Hall, New York, on May 17. The program consisted of two Bach-Busoni organ choral preludes (Come, God Creator, and Awake, the Voice Commands), Moto Perpetuo (Weber), the Schumann Fantasie, op. 17, and the Chopin concerto in E minor with Mme. Carreras at the second piano.

The boy, a personable youngster, made a good impression through his seriousness and poise. He is indeed talented and has been carefully schooled without having his originality hampered. He revealed a good touch, and in the quiet passages of his playing the tone was spiritually beautiful. Commendable rhythm was noted and in the Moto Perpetuo a fleetness of fingers. What he lacked in fire will come with maturity but one thing is certain—he has the material for an exceptional pianist. Glauco D'Attili was warmly received by the interested listeners. J.

* * *

Henry Holden Huss in Concert at Hunter College

A concert of classic, romantic and modern music was given on May 17, at Hunter College, New York, by Henry Holden Huss, with Maurice Kaufman, violinist, Viola Steimann, soprano, and Jeanette Wiedman, pianist, as assisting artists.

Mr. Huss was represented on the program as a composer as well as a pianist. Miss Wiedman played his piece The Brooklet, Mr. Kaufman his romanza for violin (with the composer at the piano), and Mr. Huss played a group of his own piano compositions—Othello, Minuet a l'Antique and prelude in A flat, as well as joining with Miss Wiedman in a performance from manuscript of his minuet for two pianos. This last composition is a fine example of Mr. Huss' creative gifts. It is deftly constructed, with excellent balance of the parts assigned to the two instruments, and a wealth of melodic beauty in themes skillfully adapted to the minuet form. The same fertility of invention and poetic feeling characterized the other Huss items heard on this occasion. Mr. Huss opened the program by playing a Bach prelude and fugue and a Bach-Saint-Saëns number, winning hearty applause for his musicianship and sterling pianism. Miss Steimann came next in songs by Brahms, Marx and Strauss. The soprano later gave four settings of Shakespearean verse, including one by Mr. Huss of It Was a Lover and His Lass. She sang with pleasing voice and a manner of charm. Miss Wiedman scored for her poetic performance of the first movement of the Chopin concerto in F minor (with Mr. Huss at a second piano), repeating the success she had won in an earlier group. Mr. Kaufman received enthusiastic plaudits for his artistic projection of the romanza. M. L. S.

* * *

Mrs. Harold Morris Presents Gary Graffman

Gary Graffman, little son of Vladimir Graffman, violinist and former assistant to Leopold Auer, gave a piano recital on May 13, in the New York studios of Mrs. Harold Morris, with whom he has been studying but eight months. Before a large audience of

GARY GRAFFMAN

musicians and music-lovers, Gary, who is only five years old, showed himself possessed of unusual gifts and not only displayed a genuine aptitude for the piano but a harmonic and structural background and understanding of all he did.

His playing of Bach pieces had verve, rhythmic charm and color. His Streabbog studies showed a discriminating sense of touch and technical grasp, and his performance of Schumann's Happy Peasant and The Soldiers March had imagination beyond what one might expect of so youthful a pianist. The program was brought to a close before the amazed audience by the playing of the C major prelude of Bach for the clavichord, with the little artist's father supplying violin obbligato. The entire list of numbers (all memorized) showed what Mrs. Morris has accomplished with the child. Besides his piano studies, Gary is a kindergarten student at the Bentley School. B.

* * *

Pupils of Leola Lucey Heard

A vocal recital by pupils of Leola Lucey was given in Steinway Hall, New York, on May 19. A high standard of attainment was evidenced in the performance of these students. They have solid technical foundation, excellent breath control and most of them show spontaneity and imagination. Miss Lucey was heard during the intermission in two numbers, an aria from Saint-Saëns' Samson and Delilah and a song, Forget Me Not, by the accompanist for the recital, Leo Braun. She is a singer of natural merits and fine cultivation.

The pupils appearing were Olga Marosova, Mina Markowitz, Mary-Alice Rice, Regina Kelly, Doris Reynolds, Edyth Burley, Beth Tate, Gladys Howard, Sylvia Webb, Margaret Keller and Anna Golder.

Piano Tournament Held in New York

One gold seal certificate, indicating highest honors and superior musical ability, has been awarded in the Piano Playing Tournament, which was held from May 10 to 12 in Steinway Hall, New York, under the auspices of the National Music Guild. Two blue seal certificates were given for excellence, and thirty-three red seal certificates, for a very good rating.

The winner of the gold seal certificate was Doris Frerichs. Blanche Schnall and Benjamin Becker Ehrich received the blue seals. The red seal recipients were Joan Baker, Mary Darby, Emily Stewart, Margaret Morrill, Ruth Bouton, Edna Scheu, Miriam Woronoff, Anna Cappel, Gloria C. Gordon, Margaret Campbell, Grace Harrington, Audrey Heller, Nancy Hughes, Harold Kendrick, Nancy Keyes, Marjorie Kummer, Leon Levy, Edwin Levy, Louise MacDowell, Jean MacFarlane, Harriet Merber, Veronica Mimoso, James O'Keefe, Madeline Sherman, Mary Siegall, Helen Silver, Gertrude Steiman, Rochel Mastrota, Phyllis Mansfield, Cynthia Earle, Emil Abrams, Katherine Braun and Neura Grunes.

About 100 children and adults participated in the tournament, which was the first conducted by the guild as a national movement, to stimulate a greater interest in music, and to give every student of the piano an unbiased rating of his ability. Every participant received a certificate with a rating—superior, excellent, very good, good or fair. Each played at least four compositions.

The New York Tournament was one of more than fifty conducted throughout the United States during National Music Week. The judges for the New York area were Hans Barth, director of the National School of Music Culture, Carl M. Roeder, of the Institute of Musical Art, and Francis Moore, of the Moore Music Center.

Eleanor Spencer Has Extensive Appearances in Europe

Eleanor Spencer, American pianist, has fulfilled an impressive schedule of concert engagements in Europe this season. She was soloist at the Seventy-fifth Anniversary and Festival Concert of the Orchestra Gesellschaft der Musikfreunde in Vienna, playing the Beethoven concerto in E flat under Prof. Julius Lehnert. The occasion was an all-Beethoven program. The President of Austria was in the audience.

Miss Spencer also gave a recital in the Grosser Musikvereinsaal, Vienna. Her program included works of Beethoven (Appassionata Sonata), Schumann and Debussy.

In Budapest, Miss Spencer was soloist at the Abbonement Concert. The conductor was Anton Fleischer, and she was featured again in the Beethoven E flat concerto. Miss Spencer also has played recently in Czechoslovakia, Hungary and Italy, including engagements under prominent conductors, among them Malko, Trák and Fleischer.

Deering on Summer Faculty of University of North Carolina

Henri Deering, American pianist, has been engaged to conduct a five weeks' piano master class at the Woman's College of the University of North Carolina, Greensboro, N. C., beginning June 18. Mr. Deering will give private lessons, as well as conduct two class lessons of two-hour periods each week during the term, in repertoire, interpretation and teaching methods. There also are to be the regular six weeks' courses during the summer school in piano, voice, violin and organ, class lessons in piano methods, public school music courses, and a course in music appreciation, given by the regular members of the faculty.

Francis Moore in Benefit Event

Francis Moore, pianist, gave a recital in Town Hall, New York, on May 17. He appeared for the benefit of the National Musical Benefit Society, playing numbers by Vivaldi-Bach, Gluck-Saint-Saëns, Bach, Debussy, Aaron Copland and Ravel. Mr. Moore gave the final concert in a series of ten in order to help along the work of the organization.

Philip James to Broadcast Bach Festival

Philip James, conductor of the Bamberger Little Symphony Orchestra, is planning a Bach Festival for his concert of May 31, on WOR. Assisting the orchestra will be the Washington Heights Oratorio Society, a choir of eighty voices conducted by Hugh Porter, and Lee Cronican, WOR announcer and pianist, as guest pianist.

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Studio Notes

VIRGINIA COLOMBATI

On April 17 a benefit concert for the Carroll Club, New York, was given by Josephine Lucchese, coloratura soprano, artist-pupil of Virginia Colombati, and Carmela Ippolito, violinist, with Ola Gulledge and Karl Young, accompanists. April 22, the Texas Club met at the New York studio of Coppini. when two students of Mme. Colombati sang. They were Miss Noel, coloratura soprano, heard in an aria from Bellini's Sonnambula and the Blue Danube Waltz, and Theresa Luraschi, mezzo-soprano, singing the Habanera from Carmen and Libro Santo (Pincuti).

VIRGINIA COLOMBATI

Sara Davidson is active in Champaign, Ill., in recital and church work.

Nancy McCord, of the Broadway production, All the King's Horsemen, studied with Mme. Colombati for five years.

Mme. Colombati will not go to Europe this summer, and is to teach all summer in New York City.

ESTELLE LIEBLING

Anne Roselle, soprano, after singing the leading rôle of Madam Butterfly in the Radio City Music Hall, New York, during the week of May 10, sailed for Europe on May 17 where she is to open the Covent Garden season of Italian opera with three performances of Turandot.

Maria Samson, soprano, is singing the rôle of Madam Butterfly at the Radio City Music Hall during the week beginning May 17. Miss Samson has sung this part at the Music Hall on several previous occasions.

Garfield Swift, baritone, was engaged by Sandor Harmati for the rôle of Pogner in Die Meistersinger on May 17, for the White Plains (N. Y.) Festival. Mr. Swift also appeared on the Revolving Stage at Station WEAF on April 30. Grenna Sloane is appearing as the French girl in the Shubert restoration of the Only Girl. Olive Jones, soprano, is still singing at the Stork Club.

The following artists sang at the Actors Dinner Club on May 16 at the Hotel Woodstock: Colette d'Arville, mezzo-soprano, Garfield Swift, baritone, and a trio called the Meadow Larks, composed of Helen Knoeller, Jean Sellards and Jane Alden. The Meadow Larks trio made its radio début on May 12 over Station WNEW. Dorothy Humphreys, soubrette, also sang on the same program.

Carol Chandler, soprano, sang in the recent Shubert restoration of Bitter Sweet in New York City.

A. VERNE WESTLAKE

Enthusiastic appreciation marked the attitude of the goodly number of hearers at the May 16 meeting in the Westlake studios, New York. The subject of the evening was The Violin, Its Evolution, Composers and Literature. Alma Witek, violinist, was guest artist, and played with uncommon artistry a prelude (Corelli), Air on the G string (Bach), sonata in C minor (Grieg) and adagio (Ries). Her masterly technic and tone were duly admired. The lecture was instructive, bringing a comprehensive understanding of the instrument. An informal discussion followed. F. W. R.

EDWARD J. SCHOENEMANN

Pupils of the Schoenemann Piano Studios, Brooklyn, N. Y., who took part in the final musicale on May 19 were Rose Presti, Senta Freitag, Elizabeth Bartels, Eleanor Orí, Dolly Stamatis, Edna Bausch, Ruth Holmberg, Eleanor Bennett, Lillian McVeigh, Rhoda Lowenberg, Murial Spanier, Bernice and Louise Ganz. They performed compositions by Bach, Beethoven, Brahms, Chopin, Schumann, Rachmaninoff and Sanderson.

DOLORES HAYWARD

Jack Finestone, pupil of Dolores Hayward, was soloist for the Stuyvesant Branch of the Hadassah Organization at its concert in Hotel Montclair, New York. This marks the ninth engagement for him in New York this season.

CARL M. ROEDER

Doris Frerichs, pianist, pupil of Carl M. Roeder was the recipient of a gold seal certificate, indicating highest honors and superior musical ability, in the Piano Playing Tournament held May 10 to 12 at Steinway Hall, New York, under the auspices of the National Music Guild. She was the only one in the New York area to receive the gold seal rating.

MARIE MILLER

Several of Marie Miller's advanced harp pupils have appeared recently in concert. Ruth Berman played two groups of solos at the hall of the Sisterhood of B'Nai Jacob, New Haven, Conn., on May 15. Madeleine Courtney was featured at a musicale at the New York home of Mrs. C. W. Hobson on May 16. Elsa Moegle was soloist at the choral society concert in the Riverside Church, New York, on May 21. Miss Moegle also is to be one of the soloists at the graduation exercises of the Institute of Musical Art of the Juilliard School of Music, where Miss Miller is head of the harp department.

RUTH SHAFFNER

Vocal students of Ruth Shaffner of New York continue active. Edith Sagerstrand, soprano, recently was heard over WVFW, and appeared on May 2 as guest soloist with the Metropolitan Choral Club of the Metropolitan Life Insurance Company, in numbers with violin and cello obbligato. She was featured as Jenny Lind, presenting Swedish songs in costume, at a pageant at the Emmanuel Swedish M. E. Church, Brooklyn, on May 25. Florence Griffin sang at a benefit given by the Oddfellows in Oddfellows Hall, Oyster Bay, N. Y. She also was soloist at the reception given for the Rev. Mr. Pattison, new rector of the Roosevelt church, Christ Church, Oyster Bay, on April 28.

Lillian Pelham, soprano, offered a program for the Mother's Club of Bayside, N. Y., programming songs appropriate for an audience of mothers and children. Walter Moberg, tenor, of Danbury, Conn., has fulfilled an extensive recital schedule in New England this winter.

VERA J. KERRIGAN

NUTLEY, N. J.—Pupils of Vera J. Kerrigan, pianist, recently were heard in a program at the home of Mrs. Henry P. Stewart. A junior class averaging six years of age and an intermediate class appeared, giving demonstration of their studio work. Advanced students also played. Duets were offered by Mrs. Stewart and Miss Kerrigan.

The recital reflected much credit on the pedagogic methods of Miss Kerrigan, and the students of all stages of development played with accuracy, command of the keyboard and good touch. The participating pupils were Helen Myers, Richard Chenoweth, Richard Doremus, Marion Dwyer, Patricia Stewart, Beatrice Bierau, Anne Crowhurst, Eugene Resnick, Katherine Davis, Alice Mungall and Eileen Walsh. N

LEON CARSON

Leon Carson presented the third and last miniature studio recital of the season at his New York studio on May 13. Those appearing were Constance Clements Carr, lyric soprano, Charlotte Bierau, contralto, and Arnold Unger, baritone, with Vera J. Kerrigan at the piano. The music programmed was by Carl Goetze, Brahms, Robert Kahn, Robert Franz, John Alden Carpenter, Richard Strauss, Wagner, Jacques Wolfe, John Barnes Wells, Mendelssohn and Massenet. Mrs. Carr sang with a high degree of interpretative and vocal artistry, and was especially effective in the group of difficult Carpenter songs. Miss Bierau disclosed an opulent voice of range and beauty in a Lieder group and oratorio excerpts. Mr. Unger sang German and American songs in a commendable manner and with well placed tones. During the past season Mr. Carson has presented ten artist-pupils in this series of three New York recitals—four sopranos, four contraltos and two baritones. S.

Jean Buchta, Pianist, Teacher, Lecture-Recitalist

Jean Buchta, American pianist, with studios in New York, won her degree of Bachelor of Music at Oberlin (O.) Conservatory. From the time of her graduation, the pianist's activities have been numerous and varied. Before coming to New York she headed the piano department at Doane College, organized the music department and conducted the glee clubs at the University of Omaha, Neb. She also directed the chorus of the National Society of University Women and fulfilled concert engagements.

Since coming to New York Miss Buchta has been active as concert artist, teacher of piano and composition, and as the founder of the Harmony Guild of New York. In addition to appearances as piano soloist, her concert activities have included historical recitals, and such lecture-recitals as Parallels in Poetry and Music, Music in Its Relations to Other Arts, and Turning the Pages of Chord History.

Recently Miss Buchta spent some time in France, when she engaged in research in piano and composition under Wanda Landowska, Nadia Boulanger, and the composer Louis Aubert, who calls her "a critical interpreter of modern music."

With this background of foreign and American tradition in music, Miss Buchta is well equipped for the classes in piano and practical harmony which she now conducts in New York and other nearby cities for composers and professionals, advanced students and beginners. With the aid of a piano, charts and a blackboard, Miss Buchta gives her beginners' classes—men and women from all walks of life—a knowledge of how to listen and enjoy music even though the members may not have the technical equipment to play or sing. Miss Buchta believes that an understanding of the structure of music is an essential part of musical education whether the student is a young pianist or a mature business man with music as a hobby. Miss Buchta's classes for composers and professionals include a comprehensive analysis of the form and design of the classical school, the mood and story of the romantic school, as well as the color and motion of the modern school. The participants in these classes play and analyze their own compositions, as well as those of other composers.

Song Contest of Connecticut Girls' Schools

An event which brings together in friendly rivalry a number of girls' schools, took place on May 12, at Hillside, Norwalk, Conn. This was the annual song contest which has developed in the course of some seventeen years from an informal competition singing of school songs into a real music festival. The schools still sing their school songs—two each—but these are no longer considered competitively. The contest is in the singing of songs of recognized quality, two of their own choice by each school, and then a contest song selected by a committee and sung by each school in succession. Finally the schools unite in singing festival songs, agreed upon beforehand and practiced in the course of the year. There were five schools participating, fourteen singers from each; the resultant chorus of seventy on this occasion sang Orpheus with His Lute, set by Edward German, and The Cobblers' Jig, an old English seventeenth century air, arranged by Katherine K. Davis.

The contest song was Thy Mouth Is a Rosebud Red, a German folk-song, also arranged by Katherine K. Davis. The award this year went to Rosemary Hall (Greenwich), whose Glee Club and Choir are trained by Dr. A. Madeley Richardson and Elfrida Richardson. Wyckham Rise (Washington, Conn.) was only two points lower in the scoring, and St. Margaret's (Waterbury), a close third; Hillside (Norwalk) and Low-Heywood (Stamford) were not far behind.

The judges were Mark Andrews of the New Haven University and Montclair Glee Clubs; E. Harold Geer from Vassar College, and Franklin Robinson of New York.

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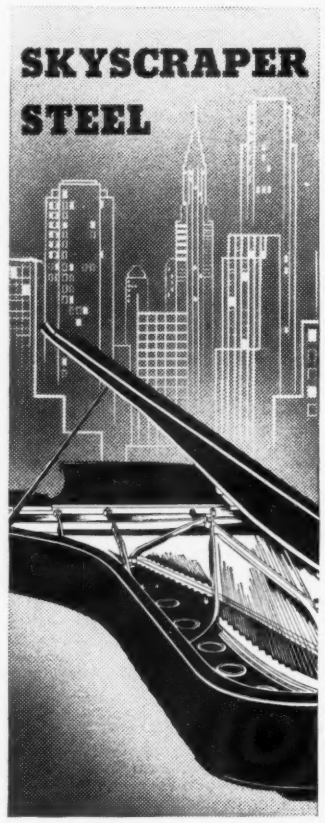

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CONSERVATORIES and SCHOOLS

University of Louisville School of Music

LOUISVILLE, KY.—The University of Louisville School of Music gave another coast-to-coast broadcast over the Columbia network on May 19. At that time the Bach triple piano concerto was played, accompanied by the University of Louisville Little Symphony. The soloists were Corneille Overstreet, Dwight Anderson and Jacques Jolas. The accompaniment was conducted by H. Arthur Brown. In addition, the string orchestra played the Bach Brandenburg Concerto in G, conducted by Mr. Jolas.

The final concert in the University of Louisville concert series took place at the Memorial Auditorium on April 25. The orchestra, under Mr. Brown's direction, gave the Mozart Haffner Symphony, the other numbers including Debussy's prelude, L'Apres-Midi d'un Faune. The soloist of the concert was John Dwight Sample, American tenor.

The school is entering its third year. The voice department of the school of music has expanded appreciably during the past season. Mr. Sample, from Chicago, conducts a class once a week, and Cara Sapin is the head of that department. Mme. Sapin was the chief moving factor in the opera, Hänsel and Gretel, herself singing the Witch, and four of her students singing the leads. Another of her pupils, Elizabeth Burket, appeared in La Serva Padrona. Mme. Sapin has been specializing in lecture-recitals. The voice department under Mme. Sapin's direction, plans many novelties for next season.

Plans are being perfected now for resumption in the fall of the University of Louisville Concert Series. There are to be six major performances at the Memorial Auditorium. L.

Cleveland Institute of Music

CLEVELAND, O.—Maurice Hewitt presented his quartet in the concluding concert of the Beethoven series on May 9. Margaret Wright Randall is second violin, Homer Schmitt, viola, Edward Buck, cello. Mr. Hewitt resigns his position as head of the violin department at the Institute on June 15, when he returns to Paris to renew his classes there. His place will be filled by Joseph Fuchs, concertmaster of the Cleveland Orchestra.

The Cleveland Quartet, assisted by Arthur Loesser, head of the department of ensemble, were heard in a concert in Painesville, O., on May 14, at Lake Erie College. O.

New York School of Music and Arts

The first appearance of new singers or instrumentalists at the New York School of Music and Arts (Ralfe Leech Sterner, president) is always of interest. Recently four such were heard for the first time. Marjorie Trim has a beautiful soprano organ under excellent control. Gertrude Krasnow, soprano, sang with noticeable ease and effect. Dominick Zerola, tenor, has a good voice and natural aptitude which should go far in making him an excellent singer. Ralph Cannady, pianist, performed Dance of the Demon with brilliancy. Other newcomers will be heard in the course of the summer term, which has just opened. F. W. R.

University of Miami Conservatory

MIAMI, FLA.—The University of Miami Conservatory (Bertha Foster, director) has had a season of activity, and an excellent enrollment in the conservatory and preparatory schools.

Every Monday evening since the opening of school, a concert has been given in Recital Hall by the faculty or artist-students and visiting artists. The departments of voice, piano, cello, wood-wind and ensemble were represented.

The Junior Symphony Orchestra (Walter Grossman, conductor) has made one public appearance in the patio of the conservatory, with Franz Imhoff, tenor, as soloist.

The Conservatory Club, which is formed of advanced students of the conservatory, meets once every two weeks.

The Aeolian Chorus, directed by Adrienne Lowrie, has offered three concerts this season and rehearsals are held every Wednesday morning. This organization was founded by Miss Foster, twelve years ago. The Concert Orchestra and Boys' Band of the university, directed by Walter Sheaffer, have presented weekly concerts in the Greater Miami district.

The Girls' and Boys' Glee Clubs, under the direction of Frances Hovey Bergh, have made many public appearances.

The Conservatory Faculty String Quartet gave a series of three concerts, the last one with Miss Lowrie, soprano, as soloist. These were performed in private homes and sponsored by Mrs. Halsted Ritter, chairman of the Committee of Ninety-Nine. The personnel of the quartet is Jane French and Robert Kistler, violins; Albert T. Foster, viola; Walter Grossman, cello. Weekly recitals are being given now until the close of the spring term, presenting students from the conservatory, intermediate and preparatory grades.

Talent from the conservatory continues to be used in concerts in neighboring cities.

The faculty of the conservatory and preparatory departments is as follows: Bertha Foster, dean; Mrs. Charles Lyons Krum, voice; Albert T. Foster, violin; Hannah Asher, piano; Adrienne Lowrie, voice; Walter Grossman, cello; W. S. Sterling, organ; Frances Hovey Bergh, public school music; Franklin Harris, piano and composition; Olive Beamon, piano and musicianship; Eda Keary Liddle, violin; Joe Tarpley, piano; Walter Sheaffer, band instruments; Edna L. Cole, piano; Florence Hill, piano; Anna King, violin; Mildred Greenberg, piano. F.

O'Toole Pupil Plays in Trenton, N. J.

TRENTON, N. J.—One of the events of Music Week in Trenton was a recital by Xenia Bank, child pianist, on May 10, at the Y. M. C. A. auditorium. Little Miss Bank is a pupil of William O'Toole of this city and New York. She played pieces by Bach, Scarlatti and Mozart, six Chopin items, The Cat and the Mouse (Aaron Copland), Reflections in the Water (Debussy), scherzo in D flat (O'Toole), her own Valse Moderne, and variations on Drink to Me Only with Thine Eyes in the styles of Bach, Mozart, Schubert, Chopin, Grieg and Brahms.

The youthful artist is an excellent example of the development which Mr. O'Toole's pedagogic methods foster, and at the same time is a pianist of individual talent. Her technic was clean and sure, her execution exemplary, but her most outstanding characteristic was her feeling for style. Her program embraced a wide range of musical expression, and she showed herself remarkably adaptable in her performance. The same flair was apparent in her own set of variations, which were intriguing and apt transpositions of the familiar English melody into the idioms of the various composers. Her Valse Moderne was interesting and well constructed. At the close of the program she scored in still another field, that of improvisation on any theme given by the audience. Her hearers applauded her with delight. S.

Marcella Geon Active as Accompanist

Marcella Geon was active during April as accompanist and soloist at spring functions. On April 19 she played at the anniversary luncheon of the Contex Club in the Hotel Astor, New York, when Eric Massey, tenor, offered a group of songs and arias. On April 21, at the annual luncheon of the Philemon Society of Staten Island, N. Y. (Mrs. Kenneth Strayer, president), Miss Geon appeared with guest artists. With William Sunderman as master of ceremonies, a program of solos and duets was presented by Miss Geon, Kay Macrae, Mr. Sunderman and Clifford Menz. On April 21, Miss Geon gave a "conversational concert" at Friend's Academy, Locust Valley, N. Y., presenting Wagner's Rheingold.

On April 29, at the Coffee Hour in the home of Mrs. Gertrude Blue, Miss Geon provided incidental Japanese music to an explanation by Evelyn Nagai Douglas of Japanese flower arrangement. She acted as accompanist for groups of songs by Mary de Nio, soprano, and James Sorber, tenor. On May 5, Miss Geon appeared with Kathryn Coyne, soprano, in a group of songs by American women composers, before the Southern Women's Democratic League at the Hotel Plaza, New York.

William Sunderman, artist-pupil of Miss Geon, has gone to Minneapolis, Minn., where he is directing The Student Prince at the University of Minnesota.

Kay Macrae, another artist-pupil, was soloist at a dinner dance at the Fox Hill Country Club, Staten Island, N. Y., on April 14.

Blessed Sacrament Choristers Heard

About fifty choir singers from the Church of the Blessed Sacrament gave a concert on May 15 in Town Hall, New York, under the direction of Warren A. Foley, choirmaster. The occasion was a benefit for the choristers' summer school in the Adirondacks. Religious music included numbers by Palestrina, Pergolesi, a French Noel and excerpts from the tonal literature of the Russian church. Among the secular numbers were a madrigal by Morley, a vocal adaptation of the largo of Dvorak's New World Symphony, the Londonderry Air and others. Edward Frank, boy soprano, chief soloist of the evening, sang the Caro Nome aria from Rigoletto and other selections. Masters Schlatter, Motto, Tracy and Brey and Messrs. Henry Sweeney and Fariss also were heard as soloists.

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Stravinsky Work Has Première in Paris

(*Continued from page* 5)

musical interest to this captious observer. Stravinsky conducted. On the stage were Ida Rubinstein (Persephone), Anatole Wiltzak (Mercure), René Maison (Eumolpe), Mme. Karsovska (Demeter), M. Leister (Triptolene), M. Karnakovsky (Death), and a numerous *corps de ballet*.

IBERT'S DIANA DELIGHTS

With Diane de Poitiers the evening took on a happier allure. It is in three scenes (Diane's court, Diane in her forest bath, and the King's barge at anchor), the scenario is by Elisabeth de Grammont, the music by Jacques Ibert, choreography by Michel Fokine. The action is a series of episodes or excuses for ravishing stage pictures and dances, for the opportunities offered by the Renaissance period were extravagantly taken advantage of. Mme. Rubinstein was Diane; Wiltzak, the King. M. Cloez conducted. The ballet, also in dazzling costumes (by Alex Benois), did dances of many styles and *genres*, and the Ibert score, based on sixteenth century airs and *danceries*, is utterly charming. It has color, spontaneity, movement and all the other ingredients the spirit of the libretto required. Another charming sight was Ravel's Waltz, danced by Ida Rubinstein (Elle), Anatole Wiltzak (Lui), the ballet (choreography by Fokine), Gustav Cloez, conducting. The scene is a gorgeous Second Empire ballroom, and such an undulating sea of uniforms and crinolines had perhaps never before been seen.

LILY PONS' TRIUMPH

For this singer's recital, the vast Champs-Elysées Theatre was completely sold-out. Miss Pons was in fine fettle, if the expression may be applied to one so slight as she, and scored what is known as a hit. The audience gave her tremendous applause, and goodness alone knows how many extras had to be added. Federico Longas played the accompaniments and was encored for his delivery of a solo group. Marcel Moyse and his melodious flute were also on hand, helping Miss Pons to fill the air with high notes, runs and trills. The program, which leaned heavily on the agility type of song, included the usual numbers from Rossini, Donizetti, Saint-Säens, Delibes, Martini and Bishop, and Miss Pons presented it with the chic, personality and delightful manner that have made her the popular favorite she is.

MARIAN ANDERSON'S SUCCESS

Marian Anderson, American contralto, gave an evening of great song interpretation in the Salle Gaveau. Excepting an appearance in Alexandre Tansman's studio before the town's musical élite, this was Miss Anderson's initial bow here, a bow which should be followed by many more successes, for she "had" the Parisians from the first note, and kept them enthralled until the last. The voice is a rare organ, the technic seems to be perfect, and Miss Anderson's interpretations are gems of musical style and dramatic-poetic divination. Accompanied by Kosti Vehanen, she gloriously sang her way through an exacting list of Donaudy, Scarlatti, Handel, Brahms, Schubert, Rachmaninoff, Tcherepnine, Chaminade, Negro spirituals, Verdi, and many extras. What a variety of schools and emotions, and how superbly accomplished. Each song she sang had the impress of definite meaning. Some of them epitomized the æsthetic adventures of ages.

BUDAPEST QUARTET

This admirable organization draws one packed house after the other. The way Parisian audiences take good chamber-music to their hearts is gratifying to behold, and there are not many places where a chamber-music group can give fifteen or twenty concerts a season and always have a capacity crowd. The recent program of the Budapest Quartet comprised three summits of string quartet literature, and that they were played with the utmost of consummate artistry goes without saying; Brahms A minor, op. 15, No. 2; Ravel F major; Beethoven B flat, op. 130, No. 13. The concert was given in Gaveau Hall.

LANG WITH ORCHESTRA

An unusual concert was offered by the Paris Symphony Orchestra in the Salle Rameau (the new name of the former Salle Pleyel). Monteux conducted. Francois Lang was the pianist chosen for the Bach Brandenberg concerto in D, Bellanger the violinist, Cortet the flutist. Lang was particularly remarked for brilliant execution, and the cadenza revealed a clear technic and extremely refined touch. Lang also took part in the first performance of Germaine Tailleferre's concerto for two pianos, voices and orchestra. The composer was at the other piano. Lang revealed that he is as much at home in modern music as he had been in the classical Bach, denoting in the young artist a firm command of keyboard technic, and a suppleness of temperament which permits him to adapt himself to diverse styles and schools.

The new Tailleferre opus scored quite a success. It contains nothing that is going to upset the world, but at least it is charming and delightful to hear—a point that many of the young ones carefully avoid. The form is classical: *allegro* (A major), *larghetto* (A minor), finale-fugue (A minor). Saxophones replace the customary brasses, and the orchestral timbre is augmented by the presence of a vocal octet. The piano parts are difficult, but not written with "war-horse" intentions, their purpose being the development of musical idea rather than the parading of virtuosity. Perhaps the cleverest part of the work is the luminous way in which the piano and vocal tone support, embellish and beautify each other.

On the same program, Ninon Vallin was applauded for her singing of songs by Mozart, Handel and Longas. An inspiring delivery of Psaume XLVII, by Florent Schmitt, ended the séance.

PIANISTS PROMINENT

The minutes of the preceding week of music may not be elaborate, but at least they will show the reader (who may approve or not, as he likes) that *la ville lumière* is not idle. The variety and quality of activities were on the whole of a good, sometimes a high order. Horowitz for instance played the Rachmaninoff third concerto like a giant. The Straram Orchestra, directed by Dimitri Mitropoulos, gave good support, and the union of orchestra and piano in the praiseworthy work of affording the composer's thought full expression, was exemplary. Horowitz rode over the difficulties of the piece as if they were non-existent, and not only gave admirable proof of technical prowess but a flair for lyricism as well. Naturally his success was, as they do not say in Paris, *Kolossal*, and a large assembly had the pleasure to hear one of the pinnacles of modern music presented by one of the pinnacles of modern pianism.

Mitropoulos is a talented musician from Greece and had been heard here on a number of occasions. His part of the proceedings consisted of symphony No. 39, in E flat, by Mozart; Death and Transfiguration, Strauss; Fantaisie and Fugue, Bach-Mitropoulos. He seems capable as a conductor, even though his reading of the Mozart was somewhat heavy, especially in the minuet.

WALTER LEADS VIENNA PLAYERS

Not so Bruno Walter, who played the same work at the Paris Opéra, presiding over the Vienna Philharmonic Orchestra. The Vienna band is a good but not a great organization and if recent years have brought it disheartening vicissitudes, it is well to remember the time when it was a great ensemble. Walter did his Mozart with charming lightness of touch and made the minuet (mentioned above) as graceful and ingratiating as can be. His other numbers were Oberon Overture, by Weber; Bacchanale from Tannhäuser; a staunch presentation of Brahms' second symphony, and two charming Strauss waltzes given as extras.

Melchior was down as soloist with the orchestra of the Paris Broadcasting Station (Theodore Mathieu conducting) in two magnificently sung groups of songs. The first comprised Elegie (Fauré), Melodie, Serenade (Glazounoff), arias from Othello and Aida (Verdi), Paillasse (Leoncavallo); the second, arias from Lohengrin, Meistersinger and Walküre.

Gerard Hekking, cellist, and Heinz Jollés, pianist, gave a concert, playing with perfection of ensemble, phrasing and sense of form, sonata No. 3, op. 69, by Beethoven, and sonata, in E minor, op. 38, by Brahms. Jollés, on his own, gave Three Posthumous Studies, and the Symphonic Studies, by Schumann.

OTHER CONCERT HAPPENINGS

Among the pianists, two of the fair sex figured: Carmen Perez, in a recital of Spanish music (Salle Gaveau) and Zofia Jaroszewicz, a Polish pianist, who appeared at Chopin Hall. Violinist Cecilia Hansen gave a successful recital (Salle Gaveau), accompanied by H. Bick, playing concerto in C major (Vivaldi-Kreisler), Partita II, for violin alone (Bach), Scherzo (Prokofieff), Petrouchka (Stravinsky), nocturne (Chopin) and Caprice (Paganini). Grant Mouradoff, young dancer, offered an exhibition of his accomplishments in a *soirée* at the Théâtre des Champs-Elysées; and Cab Calloway and his orchestra from the Cotton Club, New York, presented two concerts of "hot" jazz in the Salle Pleyel, before vast and deeply thrilled (these Parisians!) audiences.

There were also a number of successful song recitals the past week—René Talba, tenor, in a program of Italian and French songs at Salle Gaveau (composers Belliard, d'Ollone, Ducasse and Tomasi helped in the accompaniments); Vera Janacopulos, in an hour of Russian lyrics (Salle Iena), and Mme. Malnory-Marseillac in a list of French melodies: Bordes, de Castillon, Fauré, Rousel, Duparc, Pierre de Breville (Salle Gaveau). Not to overlook Italian tenor Dino Borgioli, who was guest artist at the Opéra-Comique, as des Grieux in Massenet's Manon.

MARIE MILLER
has been engaged to give a special harp course at the Juilliard Summer School, New York City, July 5 to August 17.

UNCONVENTIONAL SÉANCES

Along the "unusual" line were a performance of Handel's oratorio Judas Macchabée, at the Foyer de l'Ame; J. B. Moreau's music for Racine's tragedy Esther (music for soloists, chorus and orchestra), performed by the Ecole Normale Concerts, Cortot conducting; an assortment of new music—Jules Mangne, Claude Arrieu, Gabriel Grovlez, Charles Dodanc, Yvonne Desportes, O. Fayan and Marcelle Soulage—created by the Societe Nationale de Musique; and, under the auspices of the Societe de Musicologie, a lecture on Polish Symphonic Music of the Eighteenth Century, by M. H. Opienski, followed by an orchestral audition of symphonies by Adalbert Dankowski (about 1790), Mathais Kamienski (1778), and an unknown author of the same epoch.

ROESGEN-CHAMPION PREPARING PUBLICATIONS

Since returning to Paris from concerts at Amsterdam and The Hague, Marguerite Roesgen-Champion is devoting her time to an extensive work to be published under the auspices of the French Society of Musicology, namely, a collection of suites composed by Jean-Henri d'Angelbert in 1689. The collection contains a number of d'Angelbert's keyboard adaptations of instrumental pieces by Lully. Angelbert was the first composer before Corelli to write variations on Les

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Folies d'Espagne. Mme. Roesgen-Champion's part of this work consists of the transcription of the collection into modern keys, and the preparation of analytical notes and commentaries.

BREVITIES

Anatole Kitain gave a piano recital in the Théâtre des Champs-Elysées.

The program of the last Triton concert showed creations by Hatchaturian and Albert Roussel.

Wanda Landowska is giving a series of fifteen Sunday afternoon concerts in her hall at Saint Leu-la-Foret.

Louis de Serres conducted the Schola Cantorum chorus in works of Gibbons, Palestrina, Monteverde, Carissimi, Bordes and Fauré, at a recent concert.

Bruno Walter was guest of honor at a luncheon given at the Café de Paris by the Association Francaise d'Expansion et d'Echanges Artistiques.

Szigeti on Holiday in Monte Carlo

Joseph Szigeti, after concluding two months of concerts in England, France, Sweden, Denmark, Poland, the major cities of Italy, Hungary, Roumania and Czechoslovakia, is now in Monte Carlo for a holiday. An important April appearance for the violinist was one as soloist at the Florence Music Festival. On May 28, at the invitation of the government, Mr. Szigeti will play the Liszt Rhapsody at the Liszt Festival under Felix Weingartner. His early fall schedule includes an engagement to play on October 3 at the Leeds Triennial Festival under the baton of Sir Thomas Beecham.

Music Notes From Coast to Coast

CALGARY, CAN.—Second in the Hollywood Concert Series (local representative, Olga Nickle), Leslie Brigham, basso, and Raymond McFeeters, pianist, presented an informal program at the Hotel Palliser. Works by Rosa, Handel, Verdi, Bach-Rummel, McFeeters, Schubert, Brahms and Debussy were offered.

The final concert in this series brought Margaretha Lohmann, pianist, and Kurt Reher, cellist. Of an excellent standard, this team presented most interestingly Boccherini, Beethoven, Bach-Busoni, Franck, Debussy and Brahms in a taxing program whose difficulties they easily surmounted. Encores had to be added because of the demand of a large and appreciative audience.

The two final afternoons of the Women's Musical Club were sponsored by Mollie Pierce, pianist, in an all-British program, and Dorothy Maybee in a spring concert. Assisting artists in the former were Ralph Peacock, baritone, Muriel Tomlinson, contralto, and Dorothy Pinchbeck, pianist, who interpreted compositions by Elgar, Parry, Delius, German, O'Hara, Bridge, Quilter and others. In the latter, Miss Maybee, pianist, Jessie Cadman, soprano, Margaret Hyde and Evelyn Olivier, pianists, were featured in numbers by Wood, Saint-Saëns, Bax, Grainger, Griffiths, Sanderson and Debussy. The Coming of Spring, an interpretative dance, was performed by girls from St. Hilda's School under the leadership of Gretchen Gray.

With Mme. Ellis-Browne, L.R.A.M., A.R.C.M., at the conductor's desk, the Normal School Glee Club offered the operetta, The Rajah of Rajahpore, for this year's presentation. Well-cast principals and a finely-balanced chorus reflected credit on their leader, while large audiences attested the popularity of their endeavors. F.D.F.

DES MOINES, IA.—Margaret Dittmer Wilson introduced her pupils in a piano recital at her home recently.

Grace Clark De Graff was elected president by the members of the Fortnightly Musical Club at the final meeting of the season. Mrs. Russel R. Van Tuyl was chosen vice-president; Mrs. John Wooden, recording secretary; Mrs. Taylor Grimes, corresponding secretary; Mrs. Sam Shloss, treasurer.

Mrs. Oscar D. Neumann entertained the Music and Drama Club at its final meeting. Participating in the program were Mmes. W. J. Cameron, George Rowe, W. E. Stribling, E. H. Stucker and F. Stewart.

Virginia Hoch, contralto, and Mary McClung, pianist, who recently gave a recital, used a well selected program. Dorothy Cooke accompanied.

Dancing pupils of Ethel Veatch Schmidt and Rosalind Veatch presented a program of characterizations and expressionistic dances that proved them to be sincere students.

Piano pupils of Johanna Hunt offered a recital at the Johnston High School.

Nicholas Mavrikes, violinist, played a recital on April 19 at Hoyt Sherman Place. Mr. Mavrikes programmed a Tartini sonata, Tschaikowsky's concerto, pieces by Gluck, Burleigh, Kreisler and Locatelli. He has a firm, even tone, capable of emotional variance and smooth, effortless technic.

Genevieve Wheet Baal, voice instructor, and Lucile Hoover, teacher of organ, presented two of their advanced students in recital recently, Glenella Davison, soprano, and Evelyn Mason, organist.

Grace Clark De Graff introduced Louis Couchman, mezzo-soprano, in recital at the Hotel Commodore on May 15. She was assisted by Elizabeth Miller, violinist. Marguerite Kahl Rothrock was the able accompanist.

Helen Wharton, dramatic art pupil of Helen Marr Van Tuyl, appeared recently in recital at the Stoner Piano Building.

Before an audience of students and townspeople, the Drake University Little Symphony Orchestra played a concert in the chapel on April 29.

Winifred Glass, teacher of piano, presented in the Drake Lounge the following students in a praiseworthy program: Dorothy Abramson, Ralph Ekstrom, Bruce Baker, Madeline Erickson, Gwendolyn Anderson, Mildred Ann Hoak, Byron Beeler, Bradford Beeler, Eugene Shewmaker, Paul Ray Rodgers, Jeanne Wagner, Wilma Baker, Marjorie Prutzman, Jerry King, Jack Baker, Mimi Brooks, Anita Rodgers, Faith King, Betty Gene Davis, Clarice Crouch, Elaine Rosen, Jane Stevenson, Judy Stevenson, Patricia Yates and Doris Rivers.

Mary Patterson, pianist, gave a musical afternoon recently in the Drake Lounge. Her program included compositions by Liszt, Brahms, Beethoven, Grieg, Chopin and Haydn.

Juliette Redfern of the Drake Conservatory of Music introduced the following pupils in recital at the Drake Lounge: Janet Jordan, Theo Mae Meyer, Eleanor Marie Meyer, Dolores Cocks, Mary Elizabeth Jordan, Gloria Erickson, Arnoldene Yarn, Betty Jane Bowman, Hazel Brockett, Virginia Leigh, Gertrude Yarn and Norma Winter.

The final meeting for the season of the Treble Clef Club was held recently. The entire membership took part in the program.

H. W. H.

Press Comments

FABIEN SEVITZKY

Fabien Sevitzky has completed his first season as conductor of the People's Symphony of Boston. Some of the comments in the Boston press, chosen from reviews throughout the season, are given here:

The late H. T. Parker wrote in the Boston Evening Transcript of the opening concert: "The quality of the conductor stood clear enough. He has the conducting instinct that imposes a will upon an orchestra and a personality upon an audience." Of the orchestra he said: "For the first time, and yet again, within long memory they were perceptibly influenced by that conductor and would give back what he asked." And he referred to "An orchestra that has regained morale under a new conductor and would prove as much at its first concert."

Leslie A. Sloper of the Christian Science Monitor: "Those who do not believe that orchestras are made by their conductors, that orchestras in fact are their conductors should have heard the People's Symphony under any of its regular leaders of the past dozen years, and again yesterday afternoon under the baton of Fabien Sevitzky in its first concert of the present season."

Following the second concert, Moses Smith wrote in the Boston American: "The listeners' impression of Mr. Sevitzky's ability as leader and of the orchestra's new found virtues were strengthened."

After the last concert, when the ninth symphony was performed, the critic of the Boston Globe wrote: "The People's Symphony this season has been priviliged to play under a conductor whose interpretative gifts and whose authority as a drill master amount almost to genius."

George MacManus of the Boston Herald considers Mr. Sevitzky "a conductor of rare gifts."

FAUSTO MAGNANI

Fausto Magnani, conductor and composer, now in America, has appeared widely in Europe and the Near East. Excerpts from press notices of some of his recent concerts are given:

"A magnificent concert," said the Journal de Sofia, Bulgaria, continuing, "showing academic studies, but filled with Italian temperament. As conductor he has sincerity, dominating the orchestra. His interpretation of the Euryanthe overture (Weber) showed the height of art; in this he showed himself a conductor of grand attainment." The Journal de Beyrouth, Syria, commenting on his Tango del Capriccio for orchestra, said that it "is a work full of charm, having grace and coquetry. Mimosa San, a Japanese song, and Tango Notturno, sung by Lydia Smirnoff, contain tenderness of purest idiom, and received vigorous applause." "A triumphant concert," commented the Sofia Journal. "M. Magnani, conducting the orchestra in works by Beethoven, Mendelssohn and Weber, showed vivacity, temperament and control. The entire elite of the city was present, including the Ministers of Italy and the United States." The Paris-Nice Journal praised his Blues de Mimosa, his last work. "A poetic composition, showing his talent as a composer of the modern school; a delicious melody, in the Japanese mode, with gongs and bells, but adapted to modern pattern, full of originality and charm."

M. Magnani conducted a symphony concert in Tallin, Estonia, when the Journal said, in part: "M. Magnani appeared as conductor and composer, winning the approval of the public in both capacities. There was precision in his conducting, clearness and classic atmosphere, coupled with romantic interpretation. As composer, his Ecoute et Lassitude was very modern, nonatonality prevailing, with sparse harmonies; it was loudly applauded." The Basle, Switzerland, National Zeitung, alluding to four of his songs with piano, remarked that "They are impressionistic, in French style, but melodious; of particular effect were Pantomime, and Effet de Nuit."

(*Continued on page 22*)

University of Louisville Receives Music Set

A music set valued at $4,000 has been awarded to the University of Louisville (Ky.) School of Music by the Carnegie Corporation of New York. The university is one of a limited number of institutions honored with such a gift. It includes an electric phonograph with an automatic record-changer; a collection of 824 records contained in an oak cabinet, built especially to hold the 136 albums of the set; 251 scores in miniature, large and sheet-music size, filed in a steel cabinet, and 129 books on music, including 106 titles, many of them rare prints and foreign editions. Dr. Raymond A. Kent, president of the university, described the set as one of the most valuable collections of its kind.

Recital at Philadelphia Musical Academy

PHILADELPHIA.—Marie Forrester Kennedy, piano pupil of Joseph W. Clarke at the Philadelphia Musical Academy, gave a recital on May 12, assisted by Katherine Yunger, soprano, and Harry C. Banks, Jr., organist. Miss Kennedy included three etudes by Banks, interesting and inventive pieces, two Debussy items, Delius' Dance for Harpsichord and Gretchaninoff's Canzonetta. She played brilliantly, with vitality, good tone and warm feeling. Miss Yunger scored in three songs by Marie Kennedy—Things, The Look, and Song. These were well written and intriguing and Miss Yunger presented them skillfully. Mr. Banks displayed his considerable ability in the Franck prelude, choral and fugue. The closing number was Rachmaninoff's second concerto. The audience was emphatic in its approval of the three participants. S.

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Doroteà Quinci Makes Concert Début in Milan

Doroteà Quinci, American soprano from Bangor, Me., who has been singing in opera in Italy, recently made her concert début on the stage of the Verdi Conservatory of Music in Milan. She was assisted by Alfredo

DOROTEA QUINCI

Rossi, pianist, Renato Carenzio, violinist, and Antonio Janigro, cellist. Miss Quinci was cordially received.

Her recent operatic appearances have included Marguerite in Faust on April 8 at the Teatro Sociale in Fossano; Nedda in Pagliacci at the Teatro Sociale of Arona on March 18 and in Brescia on April 22 and 23.

Miss Quinci has been singing in opera in Italy since November, 1932, when she did Mimi in La Boheme at Arona. She was next heard in Faust at Bergamo on June 17 and 18, 1933, and again in that same opera in a city near Turin.

Union Theological Students' Music Heard

A Service of Music composed by candidates for the Master's Degree in Sacred Music at the School of Sacred Music, Union Theological Seminary, New York, attracted a large audience to the seminary, on May 16. Clarence Dickinson, Mus. Doc., Litt. D., director of the school, conducted chorus and ensembles, David Pew, Mus. B., being associate organist. The Seminary Motet Choir of mixed voices, soloists and instrumentalists collaborated in a successful evening. Six anthems, carols, three vocal solos and two organ compositions (five works being by women composers) made up a program of wide variety.

R. Kenneth Holt's Fantasy was played by the composer with excellent effect, including a fine pedal cadenza. He Hath Become My Song, anthem by Charles I. Davis, was an interesting solo, delivered by Harold Haugh, tenor, with a unison finale. Corleen Wells offered the solo, He Shall Give His Angels, by Ruth Graham, with melodious solo bits by stringed instruments. A carol, Alleluia, written in Scottish vein, by Parker B. Wagnild, was of characteristic nature, with soprano solo (sung by Miss Wells) and humming accompaniment. Marion Clayton's carol, The Child Jesus, was of delicate beauty; Mary Clark and Mr. Haugh sang the solo portions. The Lily, anthem by David H. Smith, was good, with appropriate solo presented by Mr. Haugh. Roland J. Lupien's organ piece, The Lord's Prayer, is a tuneful composition, and was well played by the composer. Two Songs for Children's Service, by Sister Ruth of St. Thomas' Lutheran Church, New York, were melodious, and ably sung by three lads in unison. Warren Bernard, Thomas Dagistino and John Zampatti; violin, harp and organ united in a pleasant ensemble. A Communion Service, by Russel T. Evans, had variety in the tenor solo, chants and *a cappella* portions. Roland J. Lupien's anthem, Stabat Mater, was along classic lines, with bass, tenor and alto portions leading; it showed a well-grounded composer's talent. Frank M. Sleeper's carol, Christ Our King, with duet by Misses Wells and Clark, had moving spirit, with dignified climax. The Master's Touch, anthem by Josephine Waters, brought the mixed chorus and Miss Wells as soloist, considerable variety marking the work. A Meditation by Cheney, principally for violin, harp, organ and a solo voice at the close, was deftly written and pleasing. Mildred David's anthem, A Prayer, reaches a fine climax, ending, however, with a softly sung solo, Hear Thou My Pleading. The final anthem was Come, Labor On, by Eugene Devereaux, who is evidently an experienced organist and composer; his work had dignity and fullness.

F. W. R.

Prospects for Concerts Brightest Since 1929, Says Dema Harshbarger

Dema E. Harshbarger, president of the Civic Concert Service, Inc., and originator of the Civic Music Plan for building audiences, believes that the prospects for concerts during the 1934-35 season are the brightest since 1929.

"The few cities on the Civic Concert list that suspended operations during the worst months of the depression are making plans to hold early campaigns," said Miss Harshbarger. "The ninety per cent that continued functioning are better organized than they ever have been and are anticipating the largest enrollments in their histories.

"Spring campaigns show an increase of from twenty to forty per cent over last year. Some of this is due to the improvement in general conditions; in a greater extent, it is due to the increased interest in concerts and to the excellent organizations in these cities. Concerts are more firmly entrenched in civic life than ever before.

"Thirteen years ago," Miss Harshbarger continued, "the first Civic Music Association was established in Battle Creek, Mich. Today there are approximately 300 cities operating under this same plan. Since the first association was established, 1,128,000 people have joined Civic Music Associations, and over 9,600 concerts have been given before Civic Music audiences. There are Civic Music associations in every state in the Union.

"In the last few years there has been a decided trend towards more varied concerts. Some 'name artists' can still pack houses; but on the average, audiences are preferring more varied programs. This past season the Tokatyan Trio had an extended tour—the trio, you know, is composed of Armand Tokatyan, Metropolitan tenor, Sonia Sharnova, contralto with the Chicago Civic Opera Company, and Hans Hess, cellist. This concert proved to be the most popular number on the series where they were presented.

"This coming season Nini Theilade, *première danseuse* at Max Reinhardt's theatres, is touring with the Whitney Chamber Music Ensemble; this combination of a dancer with an ensemble is proving attractive to many committees. Young people, in particular, are interested in this concert.

"Musicians like to give concerts before Civic Music audiences. They are genuinely concerned with the success of the artist and do everything within their power to help the artist along."

B.

Press Comments

(*Continued from page 21*)

CLEVELAND INSTITUTE OF MUSIC

On April 15 and 16, the opera and orchestra department of the Cleveland (O.) Institute of Music presented two operas—Pygmalion of Rameau and Andre and Denise of Gretry. Both performances were given before capacity audiences at the Cleveland Playhouse. The Cleveland News said: "The orchestra, under the direction of Maurice Hewitt, made a fine showing. The dancers never appeared to better advantage. The action, arranged by Eleanor Frampton, was subtly conceived and smartly executed. Tille Schenker distinguished herself in the rendition of the Pygmalion music, aided by Angelica Mancini, Pauline Thesmacher, Jewel Wicks and Elizabeth Stoeckler. Here was beautiful singing, easily comparable to that of the professional performance. The principal dancers were Margery Schneider, Tanya Rivin, Lucia Warner, Nadine Miles, and they were assisted by a graceful, well-trained and pretty bevy of girls.

Andre and Denise, a comic opera by Gretry, dating from the eighteenth century, was very well presented by a cast that included Elizabeth Stoeckler, Tille Schenker, Joseph Koutsky, Reuben Caplin and Dick Lewis."

The Cleveland Plain Dealer: "The dancing was executed with very acceptable style, the principal mimes being Marjorie Schneider as Pygmalion, Tanya Rivin as Cephise, Nadine Miles as L'Amour, and Lucia Warner, who as a statue brought to life had charms enough to give genuine illusion to the legend, and reason enough for the hero falling in love with his handiwork. Much credit is due Eleanor Frampton for devising pantomime and choreography, whose ingeniousness, tempered by discreet stylization, offered an exquisite visual counterpart of music, inherent with elegant gesticulation. In both operas, Elizabeth Stoeckler and Tille Schenker sang leading rôles with a degree of skill and assurance that might well be the envy of more experienced operatic singers. Miss Schenker carried the high-pitched rôle of Pygmalion with ease and brilliance. Joseph Koutsky, a pupil of John O. Samuel, revealed vocal and histrionic aptitudes that have all the potentialities of a first-rate dramatic tenor. Miss Stoeckler, who has a soprano of clarity and power, did commendable coloratura work as L'Amour and as Denise, projecting her solos with expressiveness and charm."

The Cleveland Press: "It was a happy idea on the part of the institute to have the action in Pygmalion carried on by dancers from the department of modern dance, leaving the singing of vocal parts to students, who stood at the side of the stage, garbed in neutral colored robes. Eleanor Frampton was responsible for the choreography and miming, and to her must go the laurels for the highly imaginative movement and judicious group manipulation which captivated the eye. Tille Schenker, Angelica Mancini, Jewel Wicks and Elizabeth Stoeckler, singing the principal rôles, as well as the chorus which appeared at the close, gave the music the clear, chiseled quality which is so necessary to its proper projection. The orchestra, under the excellent baton of Maurice Hewitt, succeeded equally in making the most of the charming score. The Gretry work, L'Epreuve Villageoise, although not possessing the distinction of Rameau, served as contrast in this afternoon of French opera. Elizabeth Stoeckler, with her pronounced vocal and histrionic assets, was especially effective in the rôle of Denise."

THE HILGER TRIO

The Hilger Trio's recent appearance in Wheeling, W. Va., brought favorable comment in the local press. The Wheeling Intelligencer said: "A splendid program of music played by three consummate artists was presented by the three Hilger sisters, Maria, Greta and Elsa Hilger. Each is a complete master of her chosen instrument, violin, piano and cello, and each has the ability to draw forth the fine shadings of music. Their program was one of lovely melodies, perfectly suited to the particular instruments."

The Wheeling Register: "The waning music season brought forth last evening three of the most distinguished talents in America and Europe among the younger virtuosi, in the persons of the Hilger sisters. The three artists, Elsa, cellist, Greta, pianist, and Maria, violinist, though still very young women, have long, brilliant careers behind them. The audience was more than enthusiastic. There were repeated encores not only by the cellist, but from the technically perfect violinist, and the pianist, of sensitive taste."

Another recent engagement for the sisters was in Lakewood, N. J. The Lakewood Citizen carried: "It was easily to be seen that their nation-wide reputation was wholly justified, for they all played with expert musicianship and accomplished interpretation."

CARA VERSON

Cara Verson recently made her Italian début in recital in Florence. Roland v. Weber's account of the concert said: "In keeping with her reputation for doing the unusual, Cara Verson introduced the sunny warmth of the Spanish countryside into the wet grey of Florentine early springtime in her causerie of contemporary Spanish music before a brilliant audience in the intimate hall of the British Institute today. Castelnuovo-Tedesco remained to applaud and congratulate Mme. Verson at the conclusion of the concert, thanking her for the presentation of works of his Spanish colleagues to Florence. Harold Good, author and director of the institute, presented the distinguished American visitor with flowers, inviting her to a reception to be held in her honor during the week, and admiring friends presented her with a massive silver ring, as a memento of her Italian début.

"Mme. Verson spoke in her illuminating exposition of the backgrounds of Spanish music, of Greek and Byzantine, Moorish and Gypsy influences to be heard even in the most modern composers. Italians, English and Americans followed with ease and enjoyed her explanations as well as the poetically and dramatically played music of Cassado, Vina, Jose, and the better known Albeniz and Granados. The full and sensitive tone, rhythmic emphasis and clear technic she displayed in this essentially subtle music well warranted the use of the phrases, 'remarkable pianistic display' and 'above all, intelligence' one heard on every side."

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DORIS FRERICHS,

pianist, pupil of Carl M. Roeder, gave a recital at Steinway Hall, New York, on May 4. Miss Frerichs received the highest honors in the examinations for the Certificate of Maturity at the Institute of Musical Art of the Juilliard School of Music and was chosen to play the Schumann concerto with the orchestra at the commencement concert on June 2. (Underwood and Underwood photo.)

LILY PONS

photographed during her broadcast this spring when she sang for the Cadillac Hour. (Wurts Bros. photo.)

ELIZABETH VALDES

has returned to New York after spending the past two years in Paris teaching and singing in concert and opera. A short time before the soprano sailed she gave a program at the home of Warrington Dawson, Special Attache at the United States Embassy in Paris.

SOLOISTS AT THE BETHLEHEM BACH FESTIVAL,

May 11 and 12. Left to right: Rose Bampton, contralto; Julius Huehn, bass; Ethyl Hayden, soprano; and Dan Gridley, tenor.

(Photo by Frank Ehrerford.)

THE FIRST OPERATIC PRODUCTION PRESENTED AT RADIO CITY MUSIC HALL

was a condensed version of Madam Butterfly given during the weeks of May 10 to 24. Anne Roselle sang Madam Butterfly and Alfredo Gandolfi appeared as Sharpless. Erno Rapee was the conductor and Leon Leonidoff staged the opera. Leonard Liebling, editor of the Musical Courier, acted as narrator, explaining the plot of the opera, which was sung in Italian.

(See Inside Front Cover for Additional News Pictures)

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